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*THE ARCHITECTURAL ANNUAL*  
*For 1906*

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## Acknowledgment

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CARVED WOOD CORBEL  
S. C. GLADWIN, Sculptor, Cleveland, Ohio



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# The Functions of a Traveling Scholarship

An Essay Submitted with the Competitive Drawings

By MR. CHESTER BOYCE PRICE

Winner of the 1906 Traveling Scholarship of the Architectural League of America

To a young man, devoted to his profession, who dreams of a trip to the Old World where he can see and study the great masterpieces of the past, an opportunity to compete for such a prize as that offered by the Architectural League of America, comes as a Godsend.

A traveling scholarship has three principal functions:—

First. The study of the old masterpieces, not merely as abstract, beautiful buildings, but as the product, the culmination of the spirit of the age in which they were built.

Second. The opportunity to study architectural design and its kindred arts in one of the ateliers of Paris.

Third. The broadening effect of the intercourse with men of all kinds and nationalities.

The fortunate winner of this prize will be doubly benefited—as a draughtsman and as a future architect.

When a man finds a reproduction such as the interior of the Milan Cathedral among a collection of photographs, he instinctively pauses, looks again and again, until he feels himself in spirit at the side of its designers, working with them; catching a little of that enthusiasm—that great soul which shows itself in the building and says more plainly than any tablet, any inscription over the door could say: "This is the House of God."

If one gathers so much enthusiasm from a mere photograph what might the original suggest?

In the intermingling of the soul, the spirit of the building as inspired by its designer, and the soul of the living man who gazes at it for the first time, drinking in all its niceties of proportion, all its exquisite details,— would lie the greatest benefit to the student traveling abroad.

Many noble structures took hundreds of years to build. Long-fellow says of the master who began one of the great cathedrals:

"The architect  
Built his great heart into these sculptured stones,  
And with him toiled his children, and their lives  
Were builded with his own into the walls  
As offerings to God."

Could the study of such an edifice fail in inspiration to the sincere student?

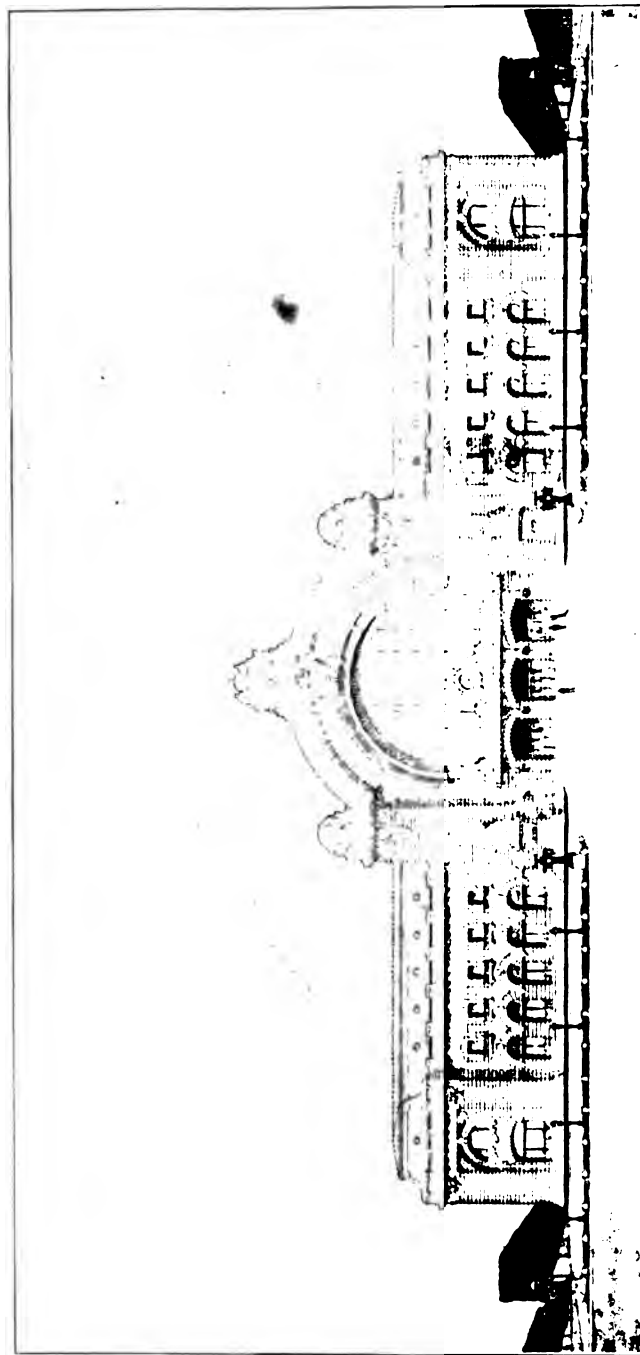
Returning to home and hard work, his new thought would surely find an outlet in his own designs. To design a school would be to keep in view not only its utility, but the easily influenced minds of the children who are to occupy it; and its fitness to excite a love of learning.

To design a commercial building, he would conjure up the vast throngs of hurrying men, the great deals in wheat and corn, involving millions of dollars, and all the complex machinery which keeps our business world in motion.

Trained fingers guided by a thoughtful and well-stored mind must eventually produce designs that are not merely modified copies of good things, but that represent the purposes they stand for. To apply the principles of Old World architecture in this great Western World must bring wonderful results, and to learn those principles in the Old World itself must make them more easy of application.

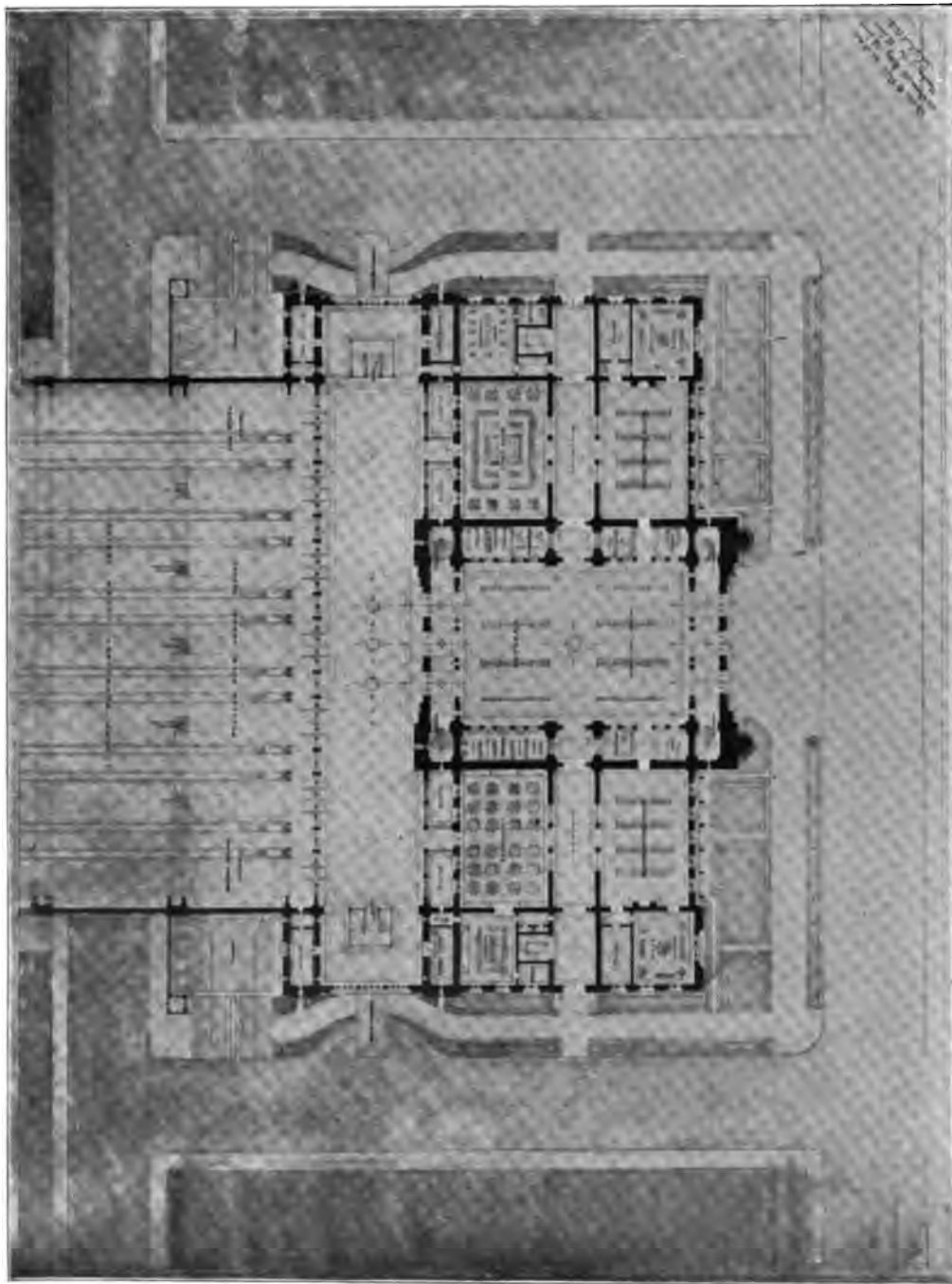
In architecture my strongest predilection is for the study of Design—its history and tradition. I am a disciple of the man who believes that "out of the critical use of past tradition considered as a whole we must build up a current custom, a tradition of our own."

WINNING DESIGN. A. L. A. SCHOLARSHIP COMPETITION, 1906



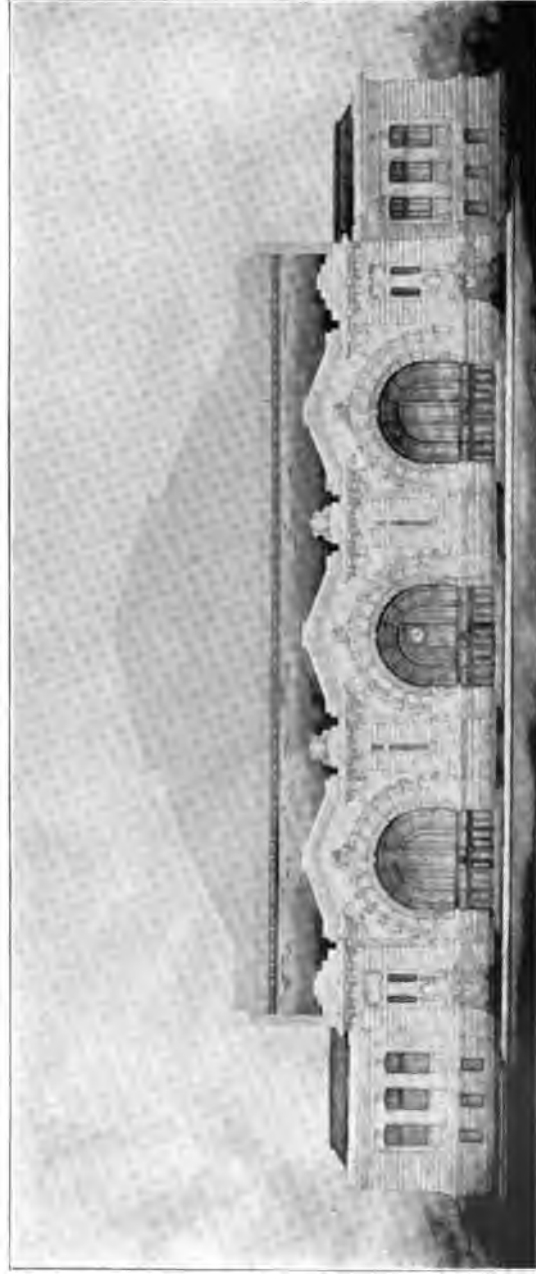
ELEVATION OF R. R. STATION  
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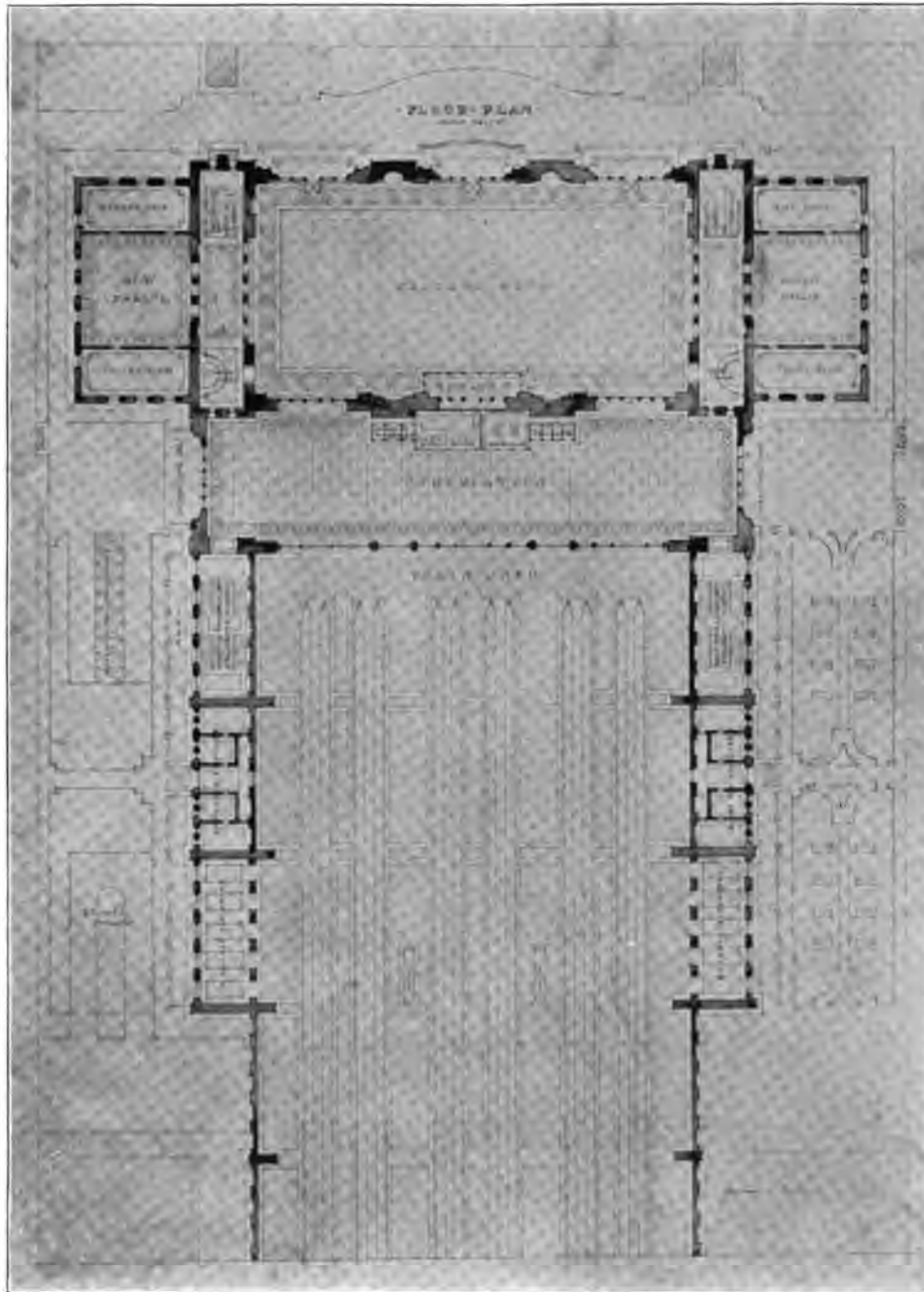
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PLAN OF R. R. STATION  
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SHAW MEMORIAL  
AUGUSTUS SAINT-GAUDENS, Sculptor

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SHERMAN MONUMENT  
AUGUSTUS SAINT-GAUDENS, Sculptor

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A MEMORIAL  
KARL BITTER, Sculptor, New York City

## The Relation Between Architect and Client

BERTRAM GROSVENOR GOODHUE

That this age of ours, with its subjugation of so many material forces, its splendours of a sort hitherto unknown to man, is one of the most marvellous in the world's history few are hardy enough to deny, least of all we who profess the Art and Science of Building; and while the Periclean period or that of the Medici was, without doubt, more golden in its happy perfection, we enjoy today many conditions analogous at least to those that obtained during the spacious days that are past. Have we not for instance, many of us, magnificent opportunities, wealthy patrons and a great—almost too great—profusion of rich material with which to deal? Why then with so much in our favour does our work fail so lamentably to hold its own with that of old time?

The fact is that something of that which made past ages great is lacking, something which, though viewed through modern spectacles seems little enough, is evidently essential. It is as though through continued success in conquering the domain of the material, the human spirit had lost the naive energy and enthusiasm it once possessed, had grown more and more callously cynical until the creation of strong vital successes of Art had become impossible; as though the commercialism which ramps so gaily over the length and breadth of our continent (and doesn't comprise its rampings thereto by any means) had cast a blight over all art, and in some dark fashion had trampled our proper pride in our work, and humility in its performance, into a mire of dollars and cents—the biggest amount of bombast for the least amount of expense.

All this is, no doubt, but too true, but I venture to believe, and to here express my belief, that there is another, and possibly as great, cause of failure, one which if not so far-reaching in its

effects, is at any rate more insidious in its influence upon our work, to wit, the attitude of the public, and especially that portion of it known as clients, toward the Art we serve.

All clients may be divided (roughly) into four categories, the more or less Perfect, who, though they do exist, constitute so small a proportion as to be almost negligible; the Ignorant; the Indifferent; and the Vain; this classification being in an ascending scale of evil. The client of the rare first class need have none of his good qualities pointed out, such as his frank recognition of the complexity of our Art; his love of local material wherever obtainable, since such make a work of architecture what it should ever be, native to its site and as inherently a portion of the landscape as the grass, trees, or cloud shadows that play over them all; his sympathy with all our difficulties, and the total absence on his part, when it comes to matters of style, of any desire to demand of us more than an endeavour to catch the spirit of some historical example.

The others, however, are very definite as to their desires and even more so as to their demands. Of old, conditions were surely different, the client something more than a master and the great patrons of Art not wont to be so domineering, so insistent upon imposing their views as are those that now emulate them. It is pleasant to fancy the conversations between Pericles and Phidias, Philip IV. and Velasquez, or Lorenzo the Magnificent and those various artists who found work and welcome at his court—difficult, indeed, to imagine such patrons “laying down the law” to the artist, infinitely better equipped though they were than those who have taken their place today.

Honest ignorance is a fine thing—unfortunately, however, it is rare—rarer by far than it used to be. The client who drew the “plat” of the edifice he or she wished carried out, contemptuously leaving the Architecture to be put on by another, is not so common an occurrence as he was once. He has advanced one step on the painful way he must go before his Building can become Architecture, for he no longer turns his childish scrawlings directly over to the builder to execute, but employs one of us—not

to dream, and poetize, and labour delightfully, conceiving, altering, rejecting, and then dreaming once again in order that the final result of our labour may bear some relationship—however pale—to what such things once were—not this which should be our proper province and pleasure, but only to set down fairly on paper or tracing cloth *his* ideas of what *he* wishes, in the process making certain rooms accessible, it may be, or giving to staircases clear head-room from top to bottom, mere trifles both, of course. And this not because of any special fitness on our part but because of our knowledge of the uses of T squares, triangles, and those interesting little metal “contraptions” so absurdly similar in general effect to the forceps and pliers and scalpels of the family physician. Yet it is not with the client of this class that our commerce is most difficult; indeed, as matters stand he is the one likeliest to obtain, all unknowingly, our best efforts. Such frank absence of knowledge as his, however, grows rarer year by year and the opportunities it makes possible are disappearing with it. It still does lurk, however, in one or another of the corners of our continent and is manifest in a certain modest rectitude of building quite undiscoverable at, say, Newport or New York. Who, do you suppose, was the inventor of the “bracket” style, or who, today, demands the bombast of white and gold whether of precious marble and bronze, or tawdry plaster and dutch-metal, surely not the quiet, God-fearing, law-abiding country-man.

The Indifferent is farther-removed from the Ignorant client than is at first apparent, for his indifference is not toward everything, only toward Architecture. He is not indifferent (and here the good Architect must be at one with him), to cost, though so far from a proper leaning toward economy he may develop tendencies in exactly the opposite direction and demand an expenditure far in excess of that called for by the drawings. Nor is he indifferent as to time, God Wot! All instruments of service must be completed within a given, and perilously short space of time. Gratify him in this, and all else go by the board. His indifference is only to those qualities without which no real measure of success may be achieved and he it is therefore by

whom the spirit of the Architect is slain. He demands work produced in a fever heat, but of anxiety—not of creation, and that a design so produced does not and cannot partake of the qualities essential in all well-ripened work never enters his mind. Though Ignorance may be cured, such saddening indifference as his is ineradicable and we must do the best with and for him that we may.

The Ancient and Noble Art of Building Well would seem to possess no arcana, no mystery—nothing of doubt or perplexity to the member of the final class that sets about building; no difficulties nor embarrassments rear themselves before his mind whatever may be the case with us who are called upon to serve him faithfully and to his best advantage. Now *we* know that all Art is difficult indeed of comprehension:—and that Architecture is the most so of all by the lay mind, because the most many-faceted. Our years spent in her service have but made us the more reverential in our worship, yet the Art of Architecture would seem to be the very one concerning which the Public entertains the most exact and dogmatic opinions. Brought face to face with a picture, or statue, most people are content, like Meissonier's lady-client of profane memory, to say vaguely, and with a faint deprecatory emphasis, that "they don't know but they know what they like": The written word, whether prose or verse, gets off almost as easily, the good being generally neglected, and so does music; though in certain of our more cultured communities one may mark at concerts an ever-increasing contingent of auditors who, printed sheet in hand, give to you and me, though possibly not to the trained musician, the effect of following the score note for note, albeit a trifle anxiously,—a process while unless really and truly intelligent must greatly interfere with their rapt drinking-in of that beauty of sound, for which black notes printed on white paper are, after all, but the faintest of symbols. You remember the story of the man that was asked if he didn't admire Browning's poems and replied promptly, "No, sir, I'm not so impertinent." There was a proper humility for you—mind, he didn't say he did not read Browning, nor that he did not, in his blind way, enjoy



reading him. Now if, as some maintain and stoutly, Browning is complex, even obscure, how much more so is a great medieval cathedral; yet every homing sojourner that has spent a few months in Europe is ready, nay anxious to state his or her, likes and dislikes among the awful monuments of the mighty past—sometimes emboldened thereto (and sometimes not) by a trifle of cheap guide-book sapience. “Oh, yes, Chartres is fine but a little too early to be perfect, of course”—or, “Beauvais, ye’ know, was found to be too ambitious, began to crack and got changed,” and the like.

It is clients of this type, that are the chief obstacle to any improvement of ourselves or our work, and the spirit they stand for is the chief lion in the path of any national stylistic development. It is frightful to realize that they may put their coarse impress on whatever may be accomplished in the future; a future to which no height is unscalable no progress too profound. Yet Architecture has ever been the manifestation of National and not individual ideals. No Latin people has ever been able to express itself in the Architecture of the pointed arch; the Parthenon, whatever we may say or know, is and ever must be, so far as we of the North are concerned, but a museum specimen to be measured and written about by the dry-as-dust professors of the schools. What is to be expected then of our present day civilization— what of the ideas it manifests.

It is doubtless ungracious to write in this fashion of those that give us such opportunities as we have, opportunities to which, too, we are only too frequently unable to rise. The more so since the state of affairs is apparently incurable and no efforts of ours can do more than mitigate conditions in individual cases. But it is conceivable that the time may come when ideals—both national and personal will have changed, and for the better, though none may point out now, how this happy metamorphosis is to be brought about.

Things being as they are the march of democracy, instead of bettering the standing of the artist would seem to have caused something quite the opposite, until the chief qualification of the

successful practitioner today is not ability, temperament, nor even strength, but a suave and pliable diplomacy. The truth is that the "little red school-house" is a failure in more ways than one, and the truth should be faced. What has made the thousands upon thousands of our weary-faced farmers' wives the most unhappy lot of peasants in the world if not the dim knowledge of better things that came to them at school—things better left unapprehended, unguessed at even, since impossible of attainment in this life at least. Even the great American Universities, recognizing their inability to cope with besetting conditions have abandoned their attempts to teach the old fashioned humanities and are become mere glorified business colleges. All education is incomplete, half-baked; verily the correspondence-schools are justified and shall have their reward. Whether or no the fault for all this be discoverable—either in the realms of æsthetics or statesmanship; whether,—since in matters artistic Democracy is evidently a failure,—a future Socialistic state holds promise of bettering, or at least equalling, results attained in an autocratic past; whether or no universal education means universal happiness or the reverse, and especially such education as seems to be possible under any form of popular government, these are riddles remaining, as yet, unsolved.

And with the ignorance and indifference and vain half-knowledge that we have to contend must be placed our own very marked shortcomings. We are, ourselves, largely our own worst enemies in not maintaining more stoutly the dignity and nobility of our profession. The man who *pays* should be willing to learn from the one who performs, but do we make him aware of this? He should be given to understand at the outset the possibilities and impossibilities of his wants, his purse, and his taste, but is he? It has been said, "the essence of genius is to make its own opportunities;" but what sort of opportunities do we make for ourselves—hardly those in which a genius would revel, do you think? No, and the greatest qualification of the greatest latter-day practitioner would seem to be the ability to give his client what he wants, not what he should want; a desire to please at all costs

forgetting that the great Architect's mission is to direct not to follow the public taste; he works with an eye to his market, not to his conscience, not even to posterity; that he should be above all else a poet is undreamed of; and success to him, is only a matter of his bank balance, and a certain cheap fame—a nine days' wonder of the sky-scrapers means, alas! more than a very little thing, it may be, would bring—the quiet approval of his own heart.



## An Opinion

GEO. B. FERRY

On a beautiful afternoon in the fall of 1893 I passed out of the Court of Honor of the Columbian Exposition in a launch, and looking back saw for the last time the setting sun enrich the whole scene with its mellow glow, and the deep shadows bring out in stronger contrast the rich effect of the whole scene as the streaming banners waived their farewell, but the launch carried me from an expression of the classic forms of the past whose beauties will ever maintain; to the suggested possibilities of the future in passing the Transportation building.

The West it seems to me has an advantage of a double nature in that necessity has enforced and stimulated the creative faculty and that in its relative remoteness it can look to the East and view in perspective from a point which gives more truly the relative value in design, itself being free to compare in that it has possessed nothing of its own.

We of the West view with questioning glances the trend of design in the East, and despite our appreciation of much of the work as expressed can but feel that in the rigid adherence to Beaux Arts methods and the apparent desire to enforce and perpetuate them through the schools and the recently formed society there is danger of mistaking what should be considered a means, as a finality.

It is to the pioneer that we look for progress and it is to new conditions that we look for the creation of new forms.

Being removed from close contact with the teachings of that school, knowing practically nothing and therefore not in sympathy with the details of its life, the men of the West may be subject to the accusation of rushing in where wise men fear to tread, but it is said that, to the man who knows how, there is no law, and it makes possible the suggestions of the Transportation building, the Monadnock building, the buffet in the Majestic theater and the

work of some of the younger generation principally domestic (though by no means confined to that) which is adding a note of real and permanent value to the history of design in our day.

In these days of hurry, competition, and the desire for rapid achievement we are apt to demand too much of the moment. Goethe, I believe it was, "thanked heaven that genius cannot be purchased and sewed on like a button."

In the dozen years that have passed since the Fair, I see so much here and there of promise that I look most hopefully to the future. "It is a rising sun" if its dawn had given us nothing more than the semi-circular panel over the entrance to the Gage Bros. store on Michigan Avenue, Chicago, we should look with expectancy for the mid-day. Here and there constantly increasing in numbers though very few as yet, we have those who, touched by that Divine fire,—the imagination,—cultivated and trained by study and observation, are to give through it, expression in new and living forms, and make for the West its place among the seats of the mighty.



A BOOK PLATE  
JULIA M. BRACKEN, Sculptor, Chicago, Ill.

## The Outlook in the Middle West

JOHN LAWRENCE MAURAN

Sitting here on the porch of my summer home in New Hampshire on a perfect June day, looking south over the intervening lawn and middle distance of forest toward Monadnock, that dominating yet benignant "uplift" from the lesser hills which form its setting, it seems impossible that there should be anything ignoble or basely commercial in the world.

Perhaps my own present "outlook" has unconsciously tempered my judgment, but I believe it has rather cleared away the cobwebs which gather around a narrow point of view and has shown me in truer perspective things in their proper relation.

Architecture in the East has stood so long recognized as a profession that the memory of the present generation of its followers runneth not back to the contrary, but with us in the Middle West within a short dozen years the "*Arch*-itect and Builder" has been a thorn in the flesh if not a power in the community. To eliminate this bar to progress by the only legitimate professional means—education—and a steadfast adherence to those ideals and aspirations which entitle the profession to rank above the mere trade, has required the untiring and unselfish efforts of many years and today when we can look forward so hopefully and with so much in our favor it would be unfair to omit a tribute of heartfelt gratitude to those few but fearless pioneers who have stood throughout for all that our younger confreres take as a matter of course but which is in reality the slowly constructed foundation on which the Profession of Architecture stands with us today.

A glance at the old conditions is essential not only to an adequate appreciation of the present outlook but also to a proper understanding of my reasons for laying such stress, as a factor, on a class which has seemed merely a *bete noir* to the average Architect—a competitor, it is true, but too unworthy a competitor

to require more than the casual "Heaven be Praised" comment on his passing.

The rule of thumb *Arch-itect* had the confidence of the client of his day, because he was *practical* and put up buildings on a par with their neighbors at a *minimum of cost*—Art and Architecture, or "originality" which stood for both in those days were absolutely unthought of as elements in commercial architecture. The architect of budding genius was permitted to "design" the *residence* of the client who would permit no such experimental extravagance as the "designing" of the sources of his income, until happy experience showed that the architect actually earned his fee by producing a much more pleasing and finished structure, better constructed, and withal, *just as cheap*. Herein lies the dominating influence which has produced two classes of the successful professional architect of to-day—for that selfsame need of giving value received in designing income producers, has developed first; the commercial architect whose sole creations are well constructed business-like graceless piles of steel and masonry and second; his broader minded confrere, who adds that subtle something in his well ordered, more academic plan and those happier proportions carrying with true architectural significance and dignity the well conceived and faithfully studied ornament and accessory, to that same requisite of economy in the use of skeleton and covering which has given him today the recognized standing of the rightful supplanter of his quondam ignoble rival. While this transition has been going on in the profession and education, travel and proximity have been awakening the dormant artistic sense in our men of affairs which is undeniably latent among the many other admirable attributes of the true American, two other forces have been at work to further this natural development,—unquestionably the great architectural triumphs presented to the lay public at our great expositions, beginning with the White City at Chicago, have been potent indeed in cultivating a taste in architecture and directing it along proper channels, while the advent of many Eastern Architects in the field of the Middle West, men who have won an enviable standing among the lay and professional public alike,



has gone far not only to put the local men on their mettle, but also to further that great educational movement which is fundamental for true success in our chosen profession. The work of grouping, parking and other civic betterment projected in so many of our American cities has united layman and architect in close affiliation and has opened a new field not only of broadened endeavor but of wider education and the experience will be of incalculable benefit aside from any accomplished civic development.

All is not yet achieved, much is yet to be done—many men sorely need some mentor to hold the true ideal always between the practitioner and merely sordid temporary gain—many clients have failed as yet to see the “true light” and failed moreover to recognize as a safeguard to honesty (and therefore the best business policy) that the laborer is worthy of his hire, but taken altogether the outlook has never been more encouraging, never has there been ground for stronger hope that the heaven is working, working to give an impulse to creative force along lines not circumscribed by commercialism pure and simple, toward the creation of lasting monuments hampered neither by lack of essential funds nor that most essential element of time in which to build up with a student’s loving care the design truly worthy of perpetuation.

What we need most of all is honesty—not merely the honesty of the architect in his dealings with client and contractor, but honesty with himself—not alone honesty of *purpose* but also that honesty of self-criticism and in the differentiating between the “unobjectionable” in artistic composition which makes for mediocrity and that recognized standard of value in the pursuit of the profession, both in ethics and design which alone will add to the brightness of an outlook which seems to me, singularly encouraging and worthy of renewed effort to crown its brightness.



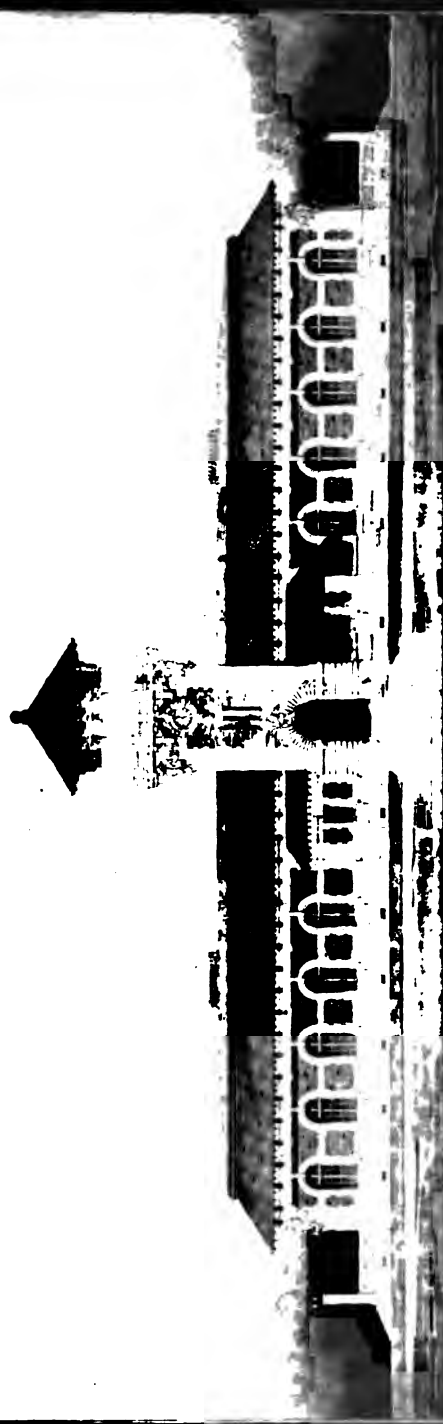
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J. H. FREEDLANDER, Architect, New York City



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APARTMENT HOTEL, NEW YORK  
ISRAELS & HARDER, Architects, New York



ISRAELS AND HARDER, Architects, New York City



PEN AND INK SKETCH OF ENTRANCE BAY, MADISON, WIS., HIGH SCHOOL  
CASS GILBERT, Architect. New York



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STUDY FOR DECORATION—MINNESOTA STATE CAPITAL—THE TREATY OF THE TRAVERSE DES SIOUX"  
F. D. MILLET, New York



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STUDY FOR DECORATION—MINNESOTA STATE CAPITAL—"THE TREATY  
OF THE TRAVERSE DES SIOUX"

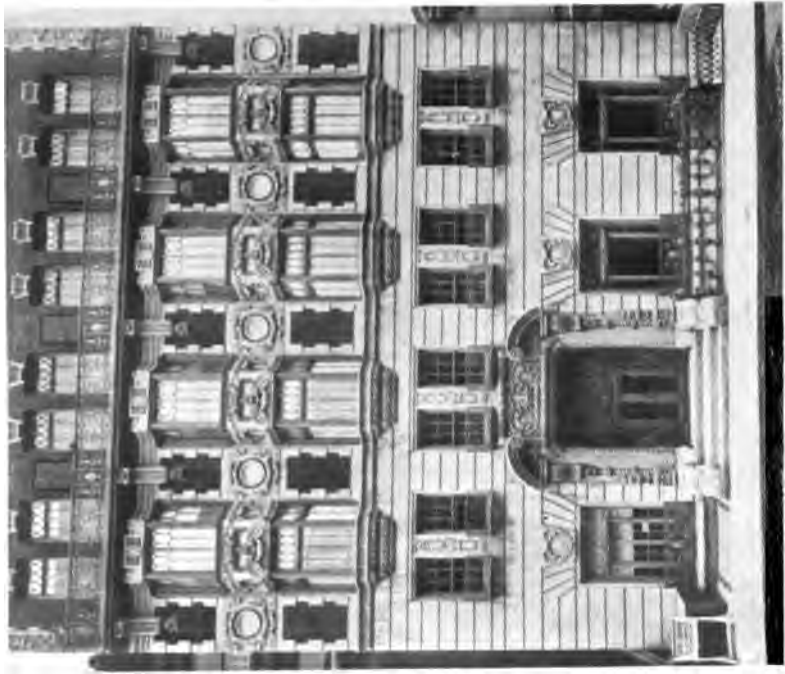
F. D. MILLET, New York





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ENTRANCE, APARTMENT HOTEL, NEW YORK  
ISRAELS & HARDER, Architects, N. Y.



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LOWER STORIES, HOTEL, NEW YORK  
ISRAELS & HARDER, Architects, N. Y.



AMERICA



ASIA

GROUPS, U. S. CUSTOM HOUSE, NEW YORK  
DANIEL CHESTER FRENCH Sculptor, New York



AFRICA



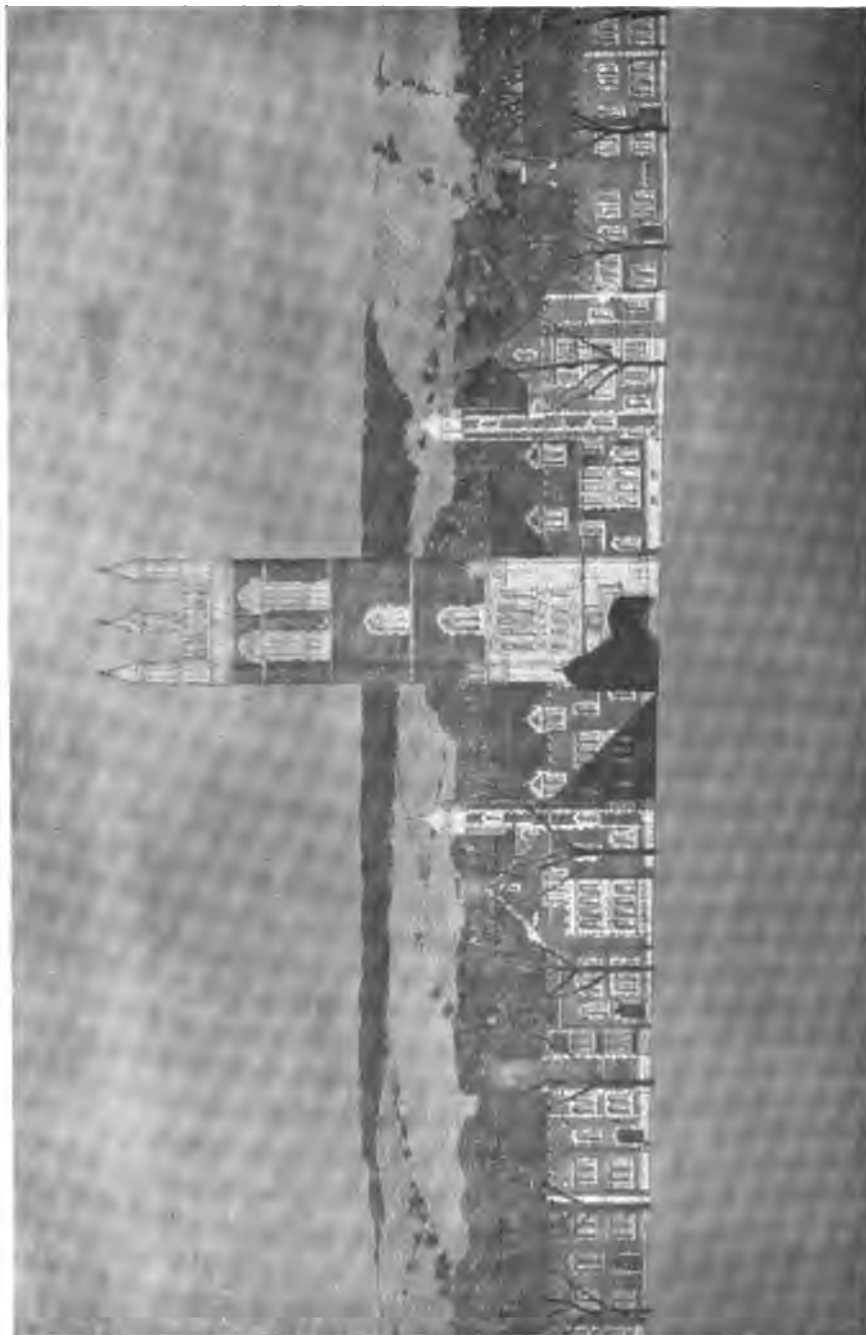
EUROPE

GROUPS, U. S. CUSTOM HOUSE, NEW YORK  
DANIEL CHESTER FRENCH, Sculptor, New York



Copyright 1905 by F. D. Millet

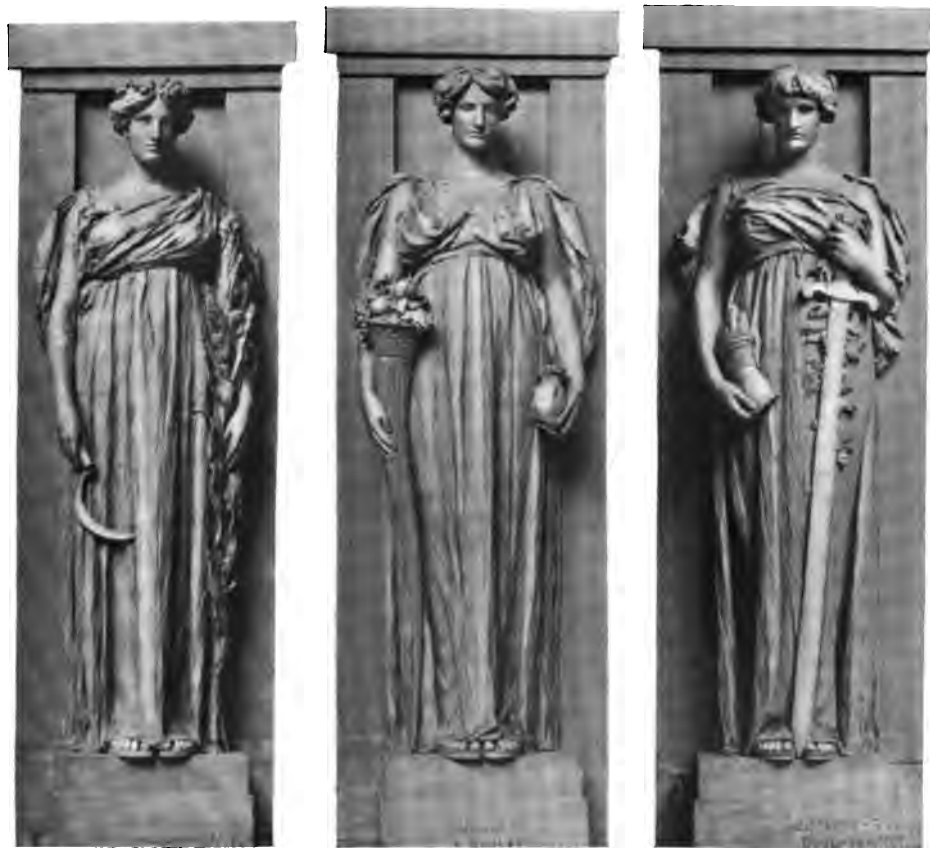
BETWEEN TWO FIRES  
F. D. MILLET, New York City



ELEVATION OF DORMITORY GROUP, PRINCETON, N. J.

BENJAMIN W. MORRIS, JR., Architect, New York City

Rendered by JULES GUERIN



FARMERS DEPOSIT NATIONAL BANK, PITTSBURG  
J. MASSEY RHIND, Sculptor, New York City



GROTESQUES FOR THE COLLEGE OF THE CITY OF NEW YORK  
GEORGE B. POST, Architect, New York



DESIGN FOR STAINED GLASS  
MILLS W. THOMPSON, New York City



BRUGES CATHEDRAL  
JOHN W. CASE, Detroit



BACCHANALIAN HEAD  
A. L. VAN DEN BERGHEN, Sculptor, Chicago



RESIDENCE, E. 54TH ST., NEW YORK  
YORK & SAWYER, Architects, New York



GROTESQUES FOR THE  
COLLEGE OF THE  
CITY OF NEW YORK  
GEORGE B. POST, Architect  
New York

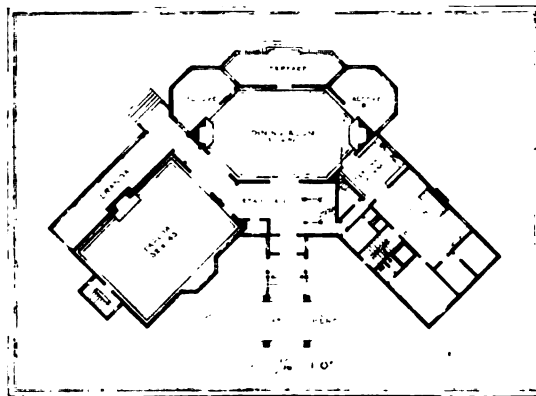




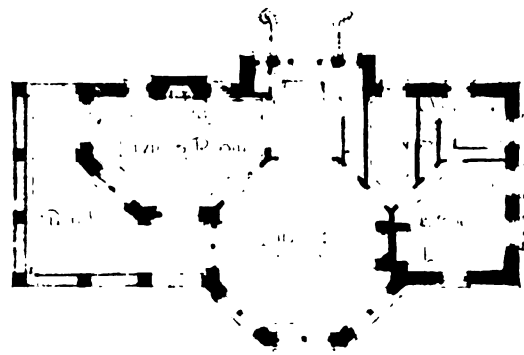
TWO HOUSES  
KATHARINE C. BUDD, Architect, New York City



A COUNTRY HOUSE



PLAN



PLAN



A COUNTRY HOUSE  
KATHARINE C. BUDD, Architect New York City



DESIGN FOR THE AMERICAN UNIVERSITY, WASHINGTON D. C.  
BRITTE & BACON, Architects, New York



CITY HALL, BINGHAMPTON, N. Y.  
INGLE & ALMIRALL, Architects, New York



STABLE AND COTTAGES AT TUXEDO PARK, N. Y.  
SNELLING & POTTER, Architects, New York.



GROTESQUES FOR THE COLLEGE OF THE CITY OF NEW YORK  
GEO. B. POST, Architect, New York



CARTOON FOR LEADED GLASS WINDOW  
NICOLA D'ASCENZO, Philadelphia and New York



LEADED GLASS WINDOW, "THE ANGEL OF THE RESURRECTION"  
NICOLA D'ASCENZO, Philadelphia and New York



THE PEACOCK, ROWSLEY  
AUGUST 1904 M. G. E.

THE "PEACOCK," ROWSLEY  
HUBERT G. RIPLEY, Boston



BOOK ILLUSTRATION  
GEORGE P. FERNALD  
Boston



A SKETCH IN ENGLAND. BIRCH BURDETTE LONG



AN INDIAN LOVE CHASE  
SOLON H. BORGLUM, Sculptor, New York City





ELECTRO-TINT PHILA.

FIGURE ON ART BUILDING, ST. LOUIS  
CASS, GILBERT. Architect. New York City



GROTESQUES FOR THE COLLEGE OF THE CITY OF NEW YORK  
GEO. B. POST Architect. New York City



**EVENING**  
**SOLOH H. BORGLUM, Sculptor, New York City**



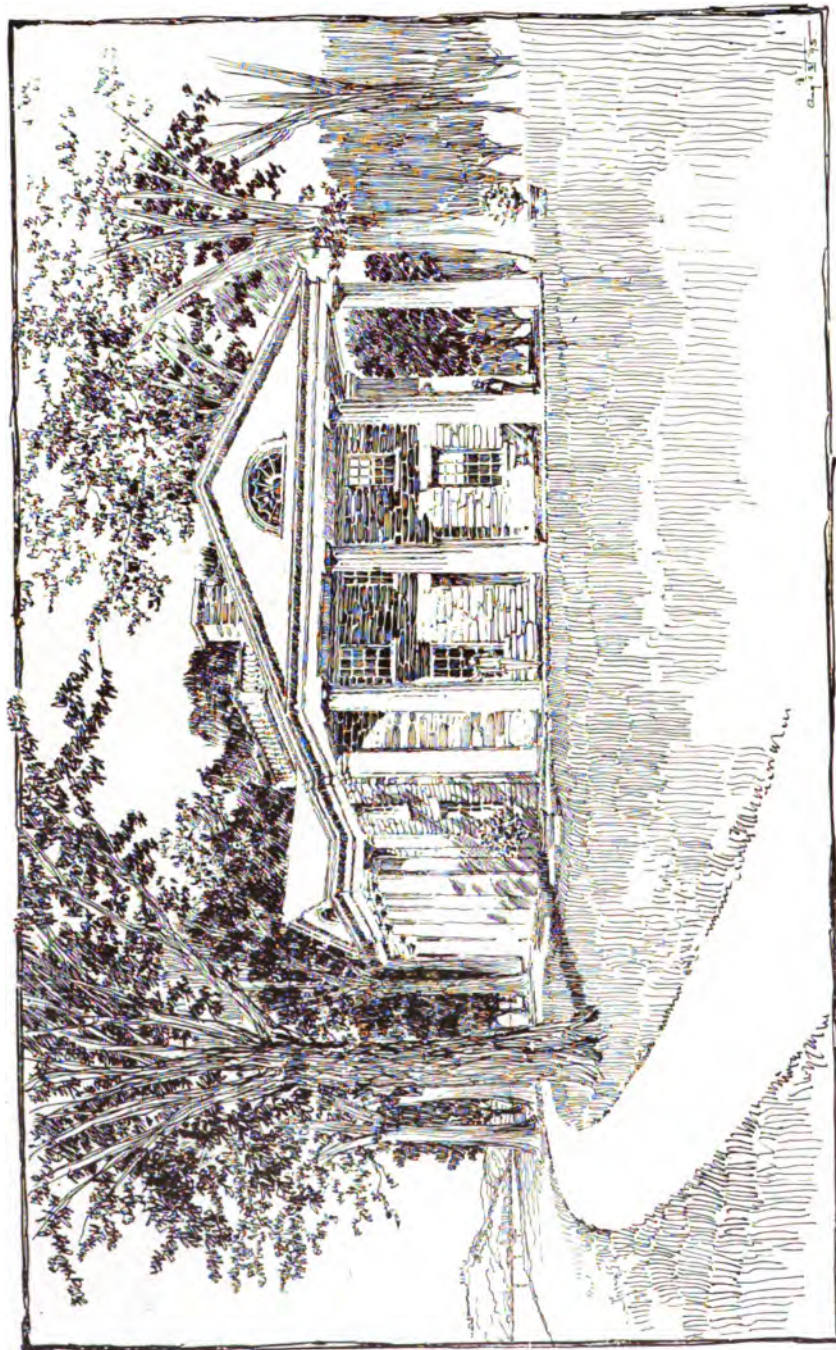
**CARTOUCHE. "AMERICA"**  
**KARL BITTER, Sculptor, New York City**



THE DERRICK. PROPOSITION FOR MURAL PAINTING  
F. DANA MARSH, Nutley, New Jersey



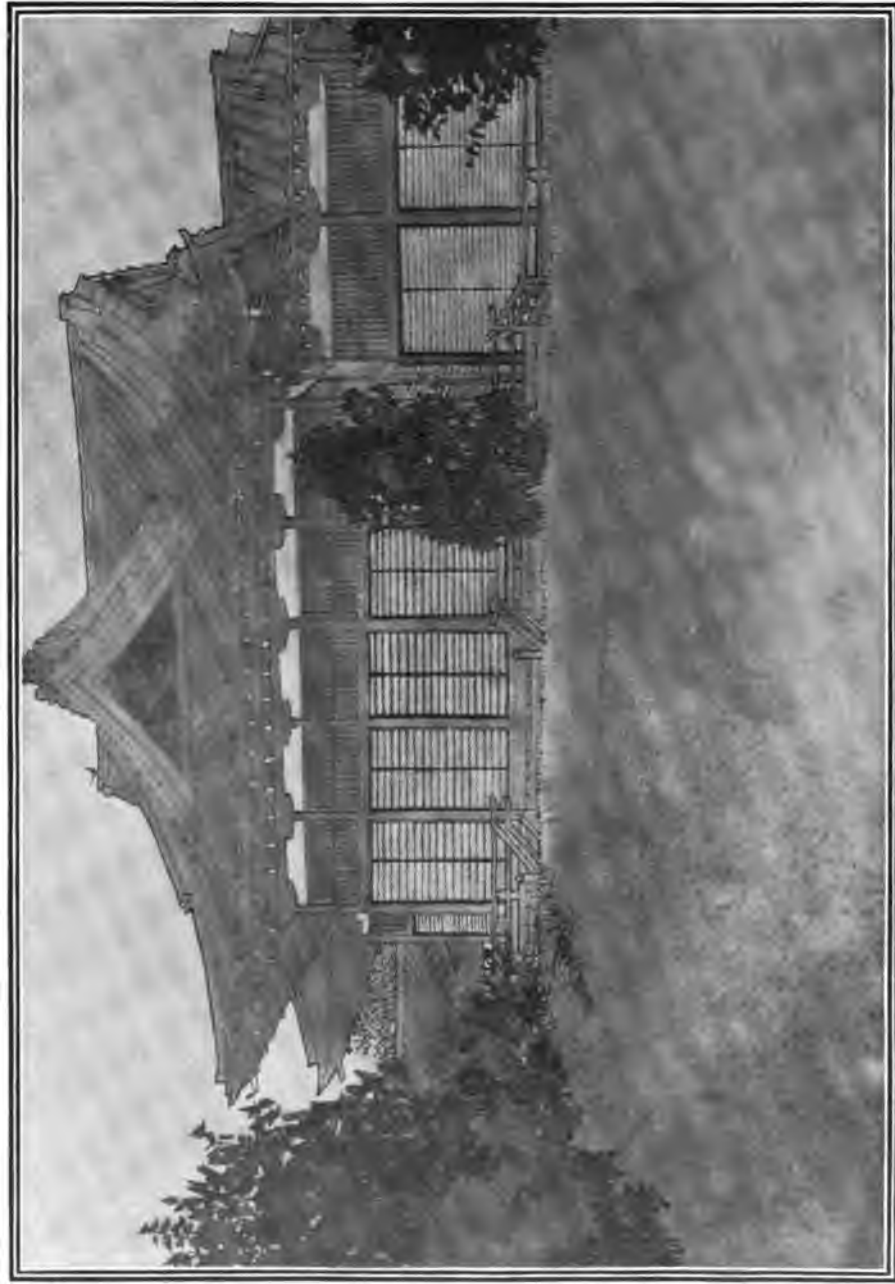
ACCEPTED DESIGN FOR THE JERSEY CITY FREE LIBRARY  
BRIT & BACON, Architects, New York



BACHELORS' HALL  
MCKIM, MEADE & WHITE, Architects, New York

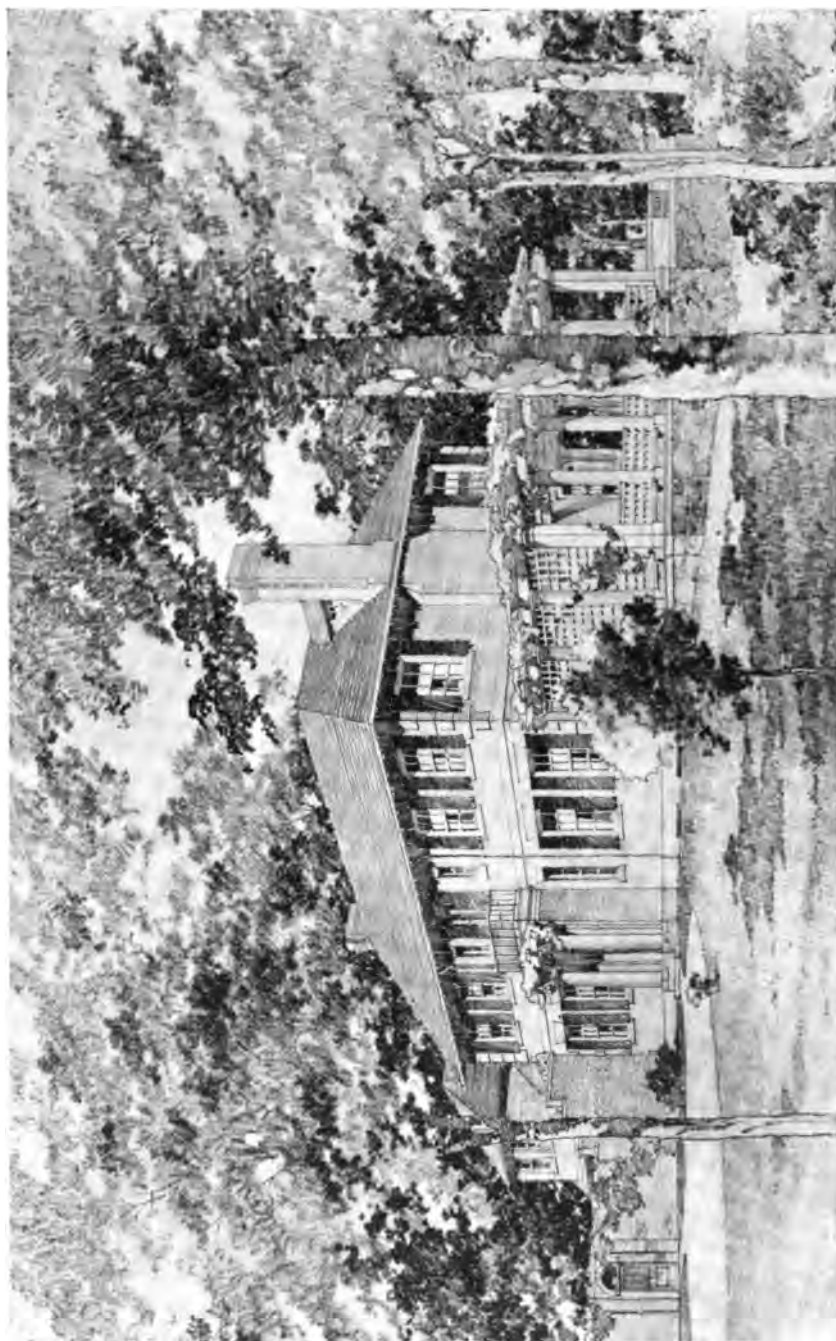


HOUSE AND STUDIO, LAWRENCE PARK, NEW YORK  
WALKER & MORRIS, Architects, New York



A SKETCH OF THE JAPANESE PAVILION, JACKSON PARK CHICAGO  
BIRCH BURDETTE LONG New York City





COUNTRY RESIDENCE  
WINSLOW, WETHERELL & BIGELOW, Architects, Boston



SKETCH. INTERIOR OF ST. MARKS, VENICE  
L. M. LEISENRING, Lutherville, Md.





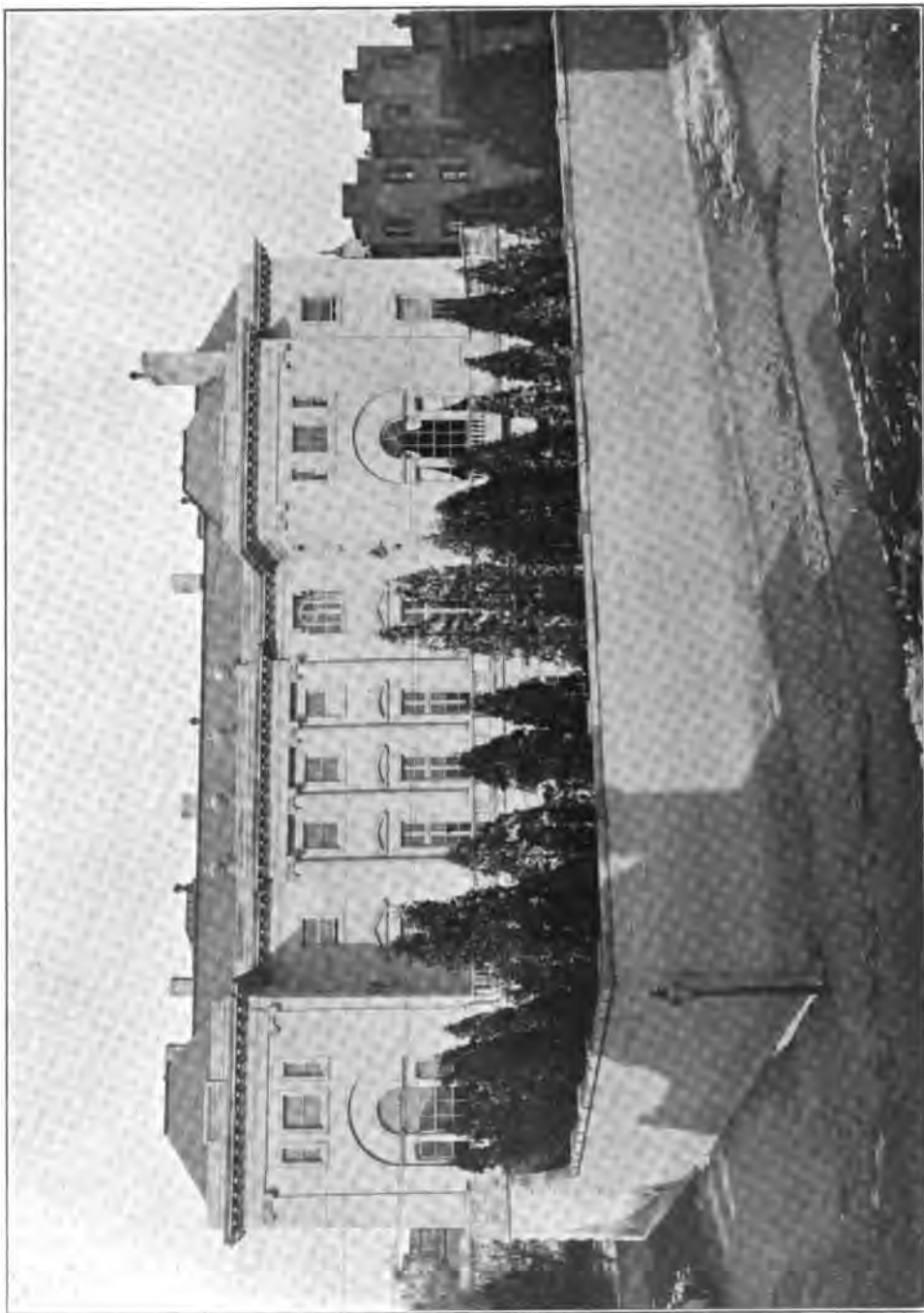
SKETCH, INTERIOR OF THE VILLA MADAMA, ROME  
L. M. LEISERLING, Lutherville, Md.



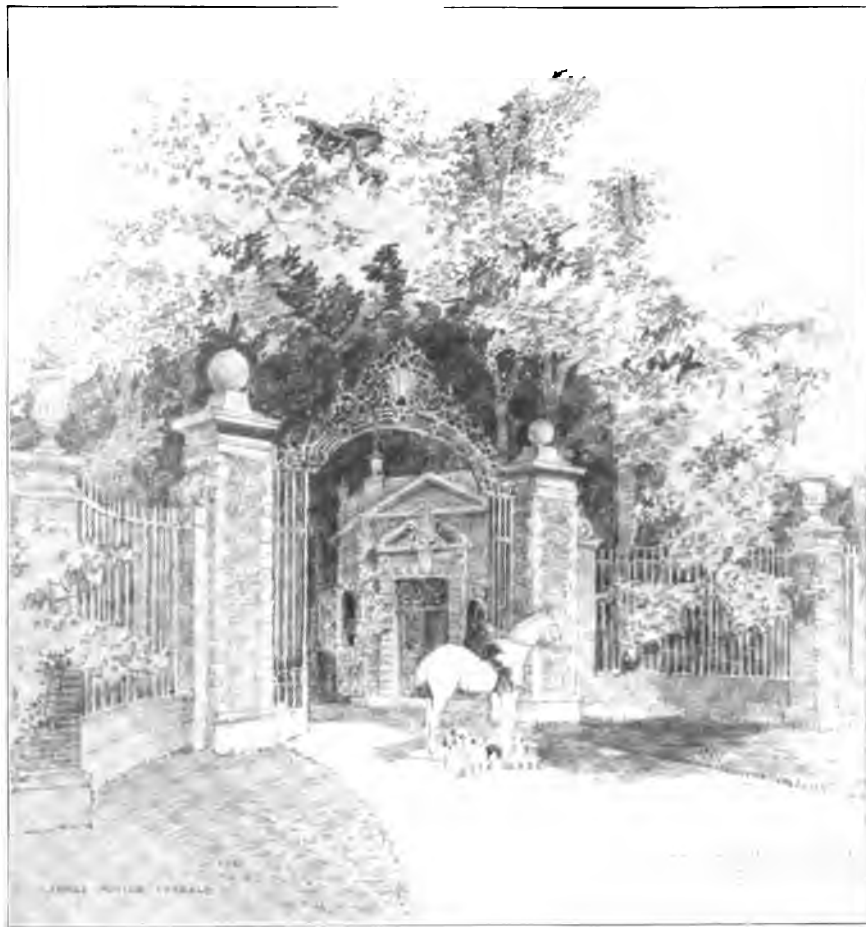
RESIDENCE OF CAPT. LARZ ANDERSON, WASHINGTON, D. C. GARDEN FRONT  
LITTLE & BROWNE, Architects, Boston



COUNTRY HOUSE  
WINNLOW WETHERELL & BIGELOW, Architects, Boston



RESIDENCE OF CAPT. LARZ ANDERSON, WASHINGTON, D. C.  
LITTLE & BROWNE, Architects, Boston



GATE AND GATE LODGE AT PRIDES CROSSING  
LITTLE & BROWNE, Architects, Boston



ALL SOULS CHURCH, BRAINTREE, MASS.  
EDWIN J. LEWIS, JR., Architect, Boston



HOUSE AT CHESTNUT HILL, MASS.  
CHAPMAN & FRAZER, Architects. Boston



COUNTRY HOUSE  
NEWHALL & BLEVINS, Architects. Boston



VIEWS OF WASHINGTON COURT, CAMBRIDGE  
NEWHALL & BLEVINS, Architects, Boston

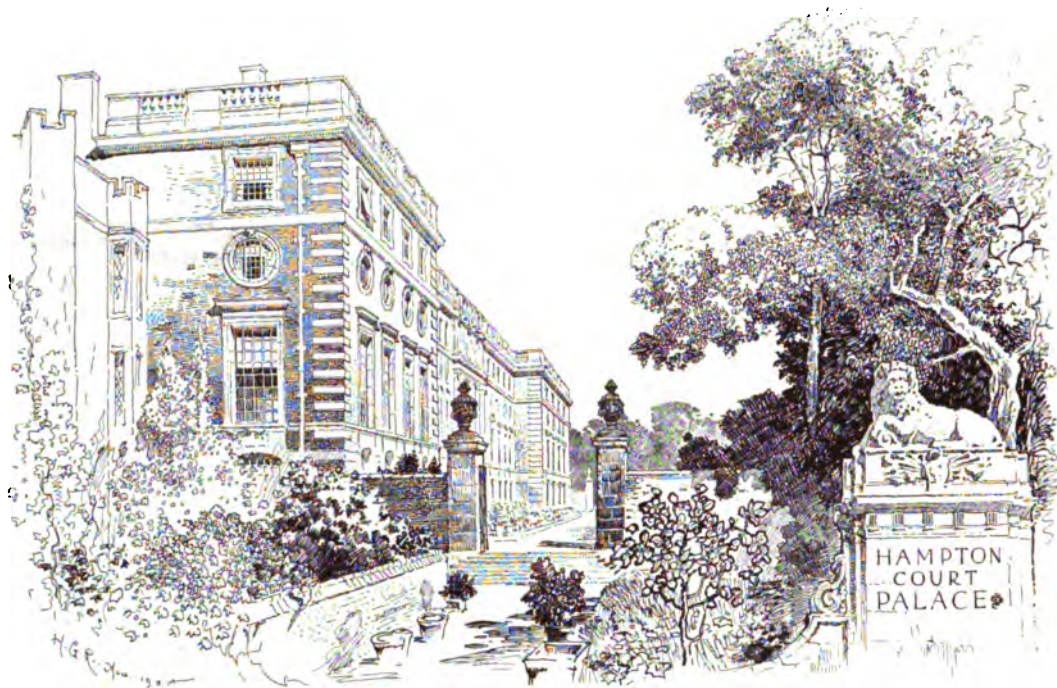


HOUSE AT PORT ANTONIO, JAMAICA, B. W. I.  
CHAPMAN & FRAZER, Architects, Boston



CHAPEL OF THE NEW JERUSALEM, PORTSMOUTH, N. H.  
RICHARD ARNOLD FISHER, Architect



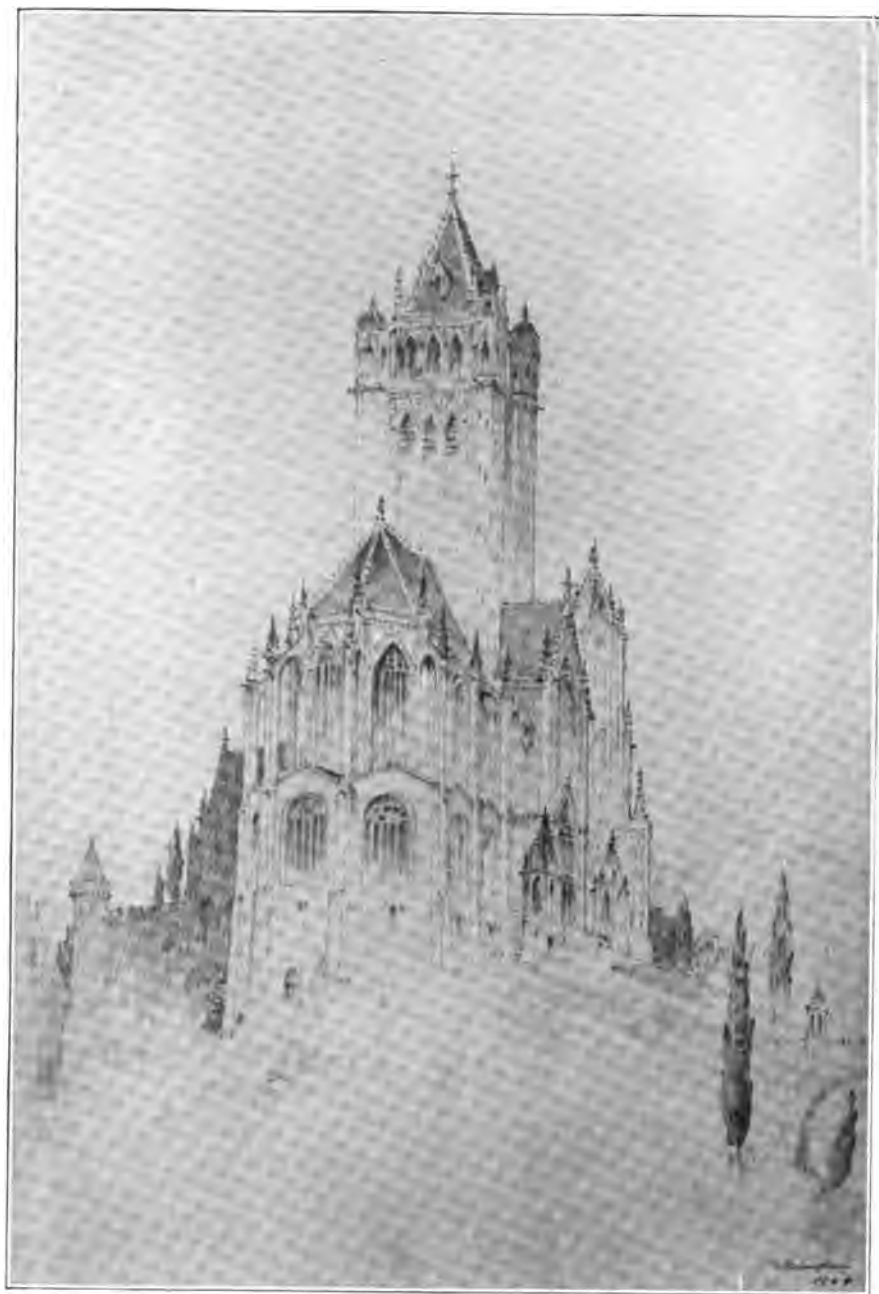


Drawn by H. G. RIPLEY, Boston

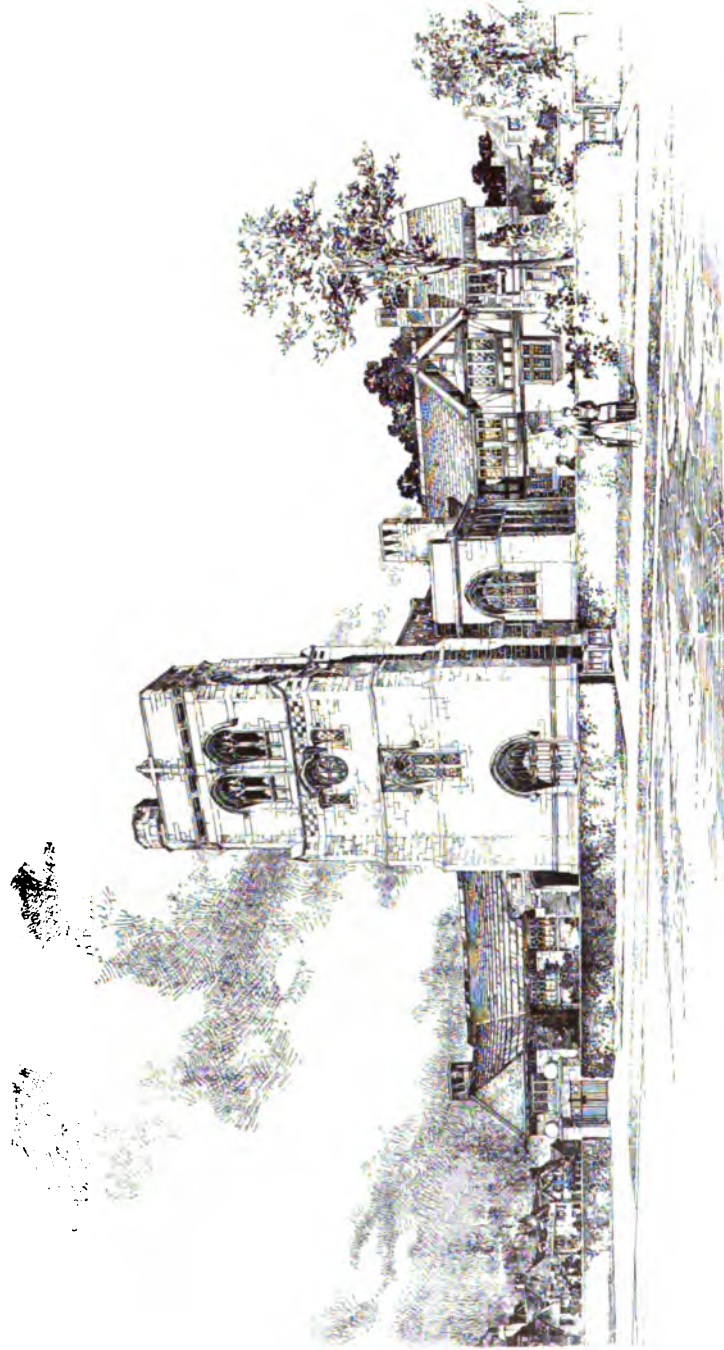


HOUSE FOR H. K. SWINSCOE, CLINTON, MASS.  
HENRY FORBES BIGELOW, Architect, Boston

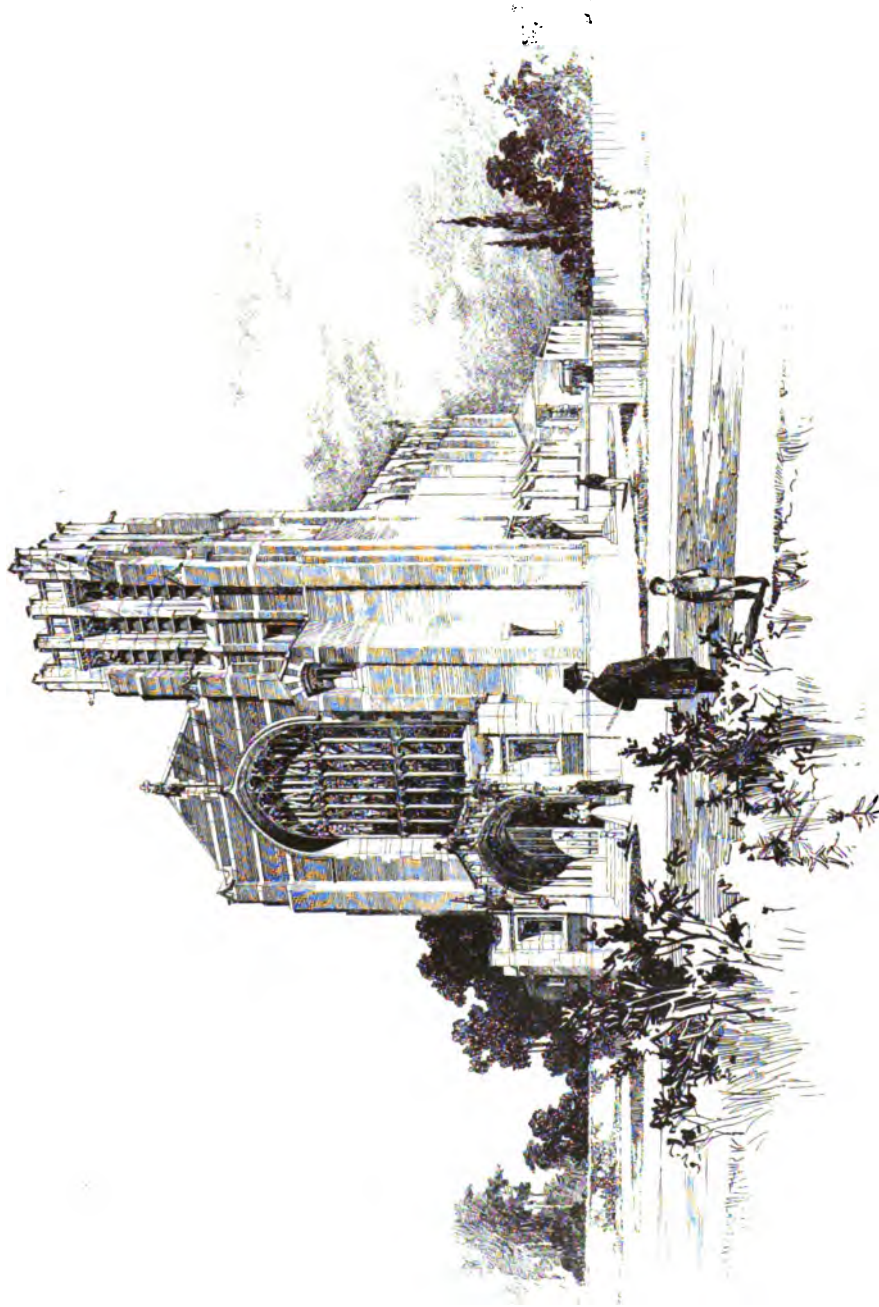




A COMPOSITION  
HORACE G. SIMPSON, Boston, Mass.



ST. MARY'S CHURCH, WALKERVILLE, ONT.  
CRAM, GOODHUE & FERGUSON, Architects Boston, Mass.



COMPETITIVE DESIGN FOR CHURCH OF THE ASCENSION, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, Architects Boston



Designed by M. J. Lyndon in Connecticut

A COUNTRY PLACE AT FAIR HILLS, NEW HAVEN  
 Lyndon Construction - Landscape Architect - New York



A GARDEN AT BAR HARBOR  
ANDREWS, JAKES & RANTOUL, Architects, Boston

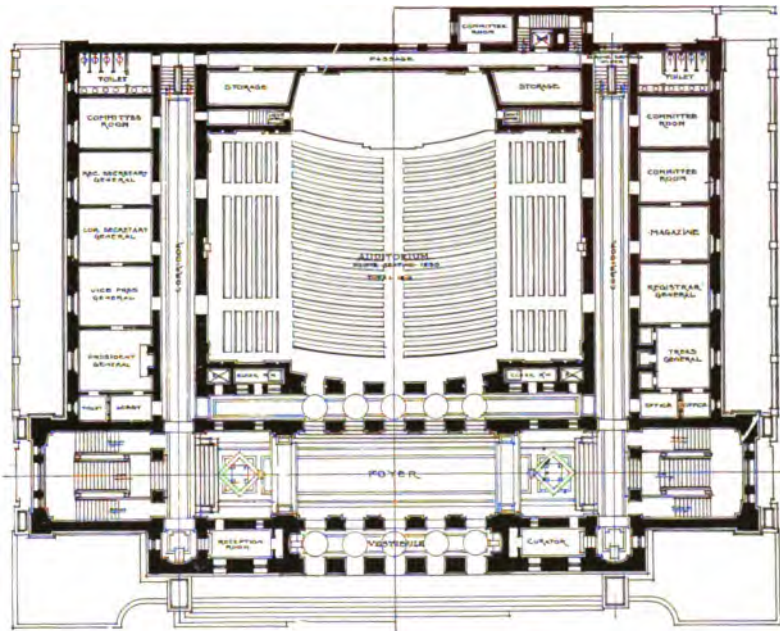


UNITARIAN CHURCH, WINCHESTER, MASSACHUSETTS  
GEORGE F. NEWTON, Architect, Boston, Massachusetts

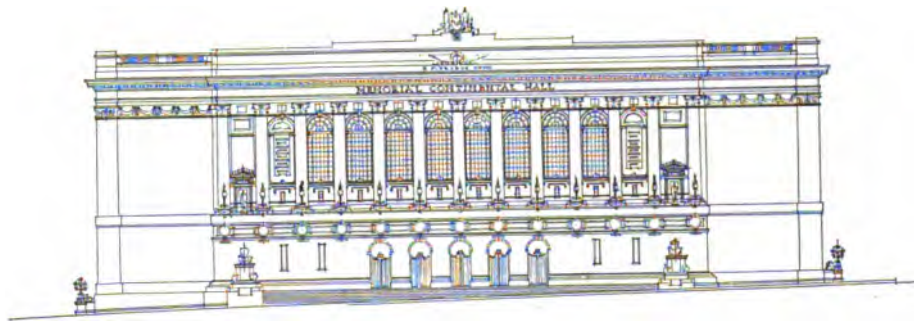


GOLF CLUB, COHASSET, MASSACHUSETTS  
ANDREWS JACQUES & RANTOUL, Architects, Boston, Massachusetts





PLAN



ELEVATION

COMPETITIVE DESIGN FOR MEMORIAL CONTINENTAL HALL FOR THE NATIONAL SOCIETY  
DAUGHTERS OF THE AMERICAN REVOLUTION.

C. H. ALDEN, JR., CALVIN KRIESSLING & L. B. ABBOTT, Architects, Boston



SUMMER HOUSE AT FOX POINT, WIS.  
ELMER GREY, Architect, Los Angeles, Cal.

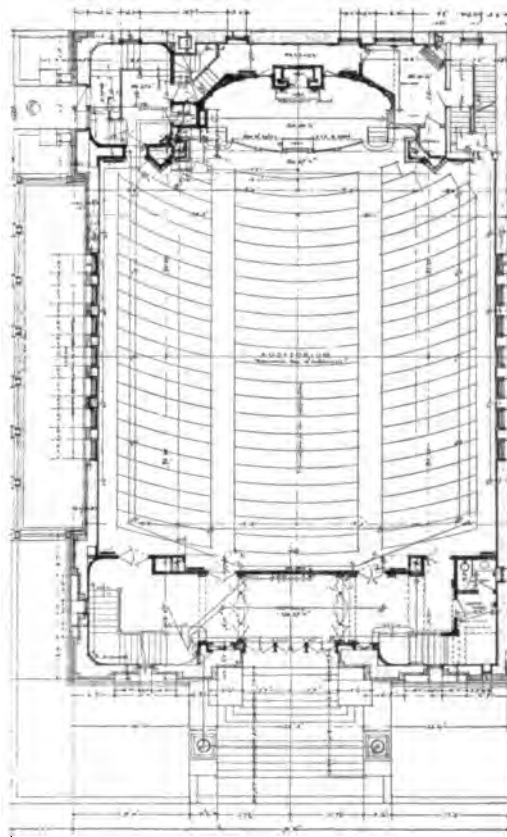


CHANCEL DECORATION. ST. JAMES CHURCH, ROXBURY, MASS.  
HARRY E. GOODHUE, Designer, Boston

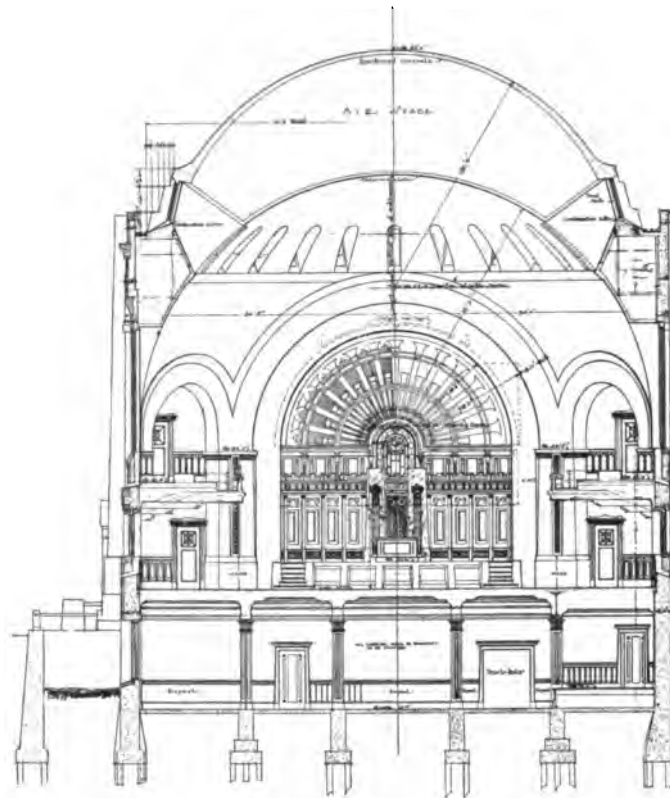




MODEL



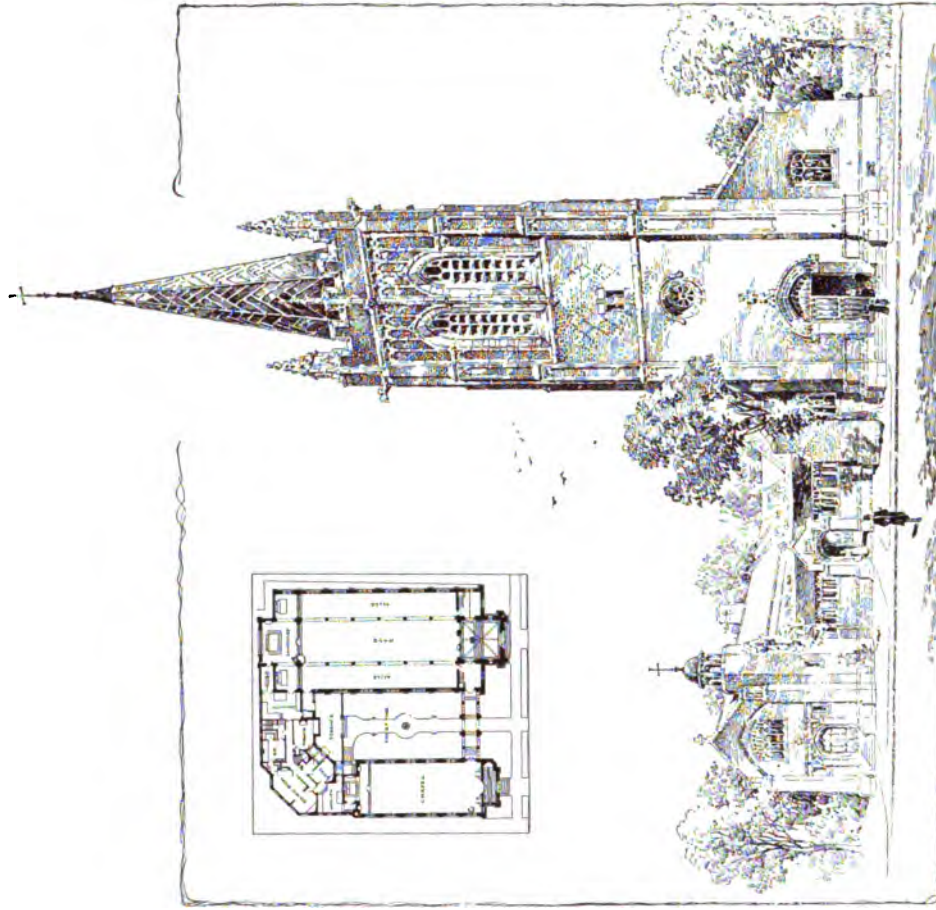
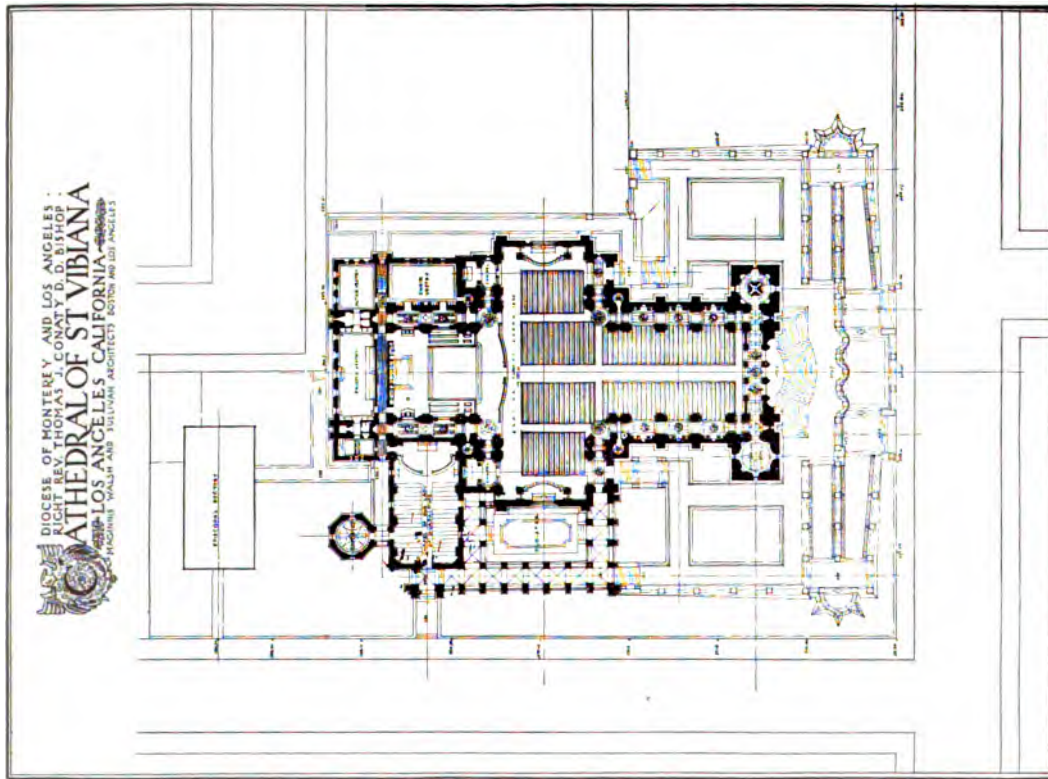
PLAN



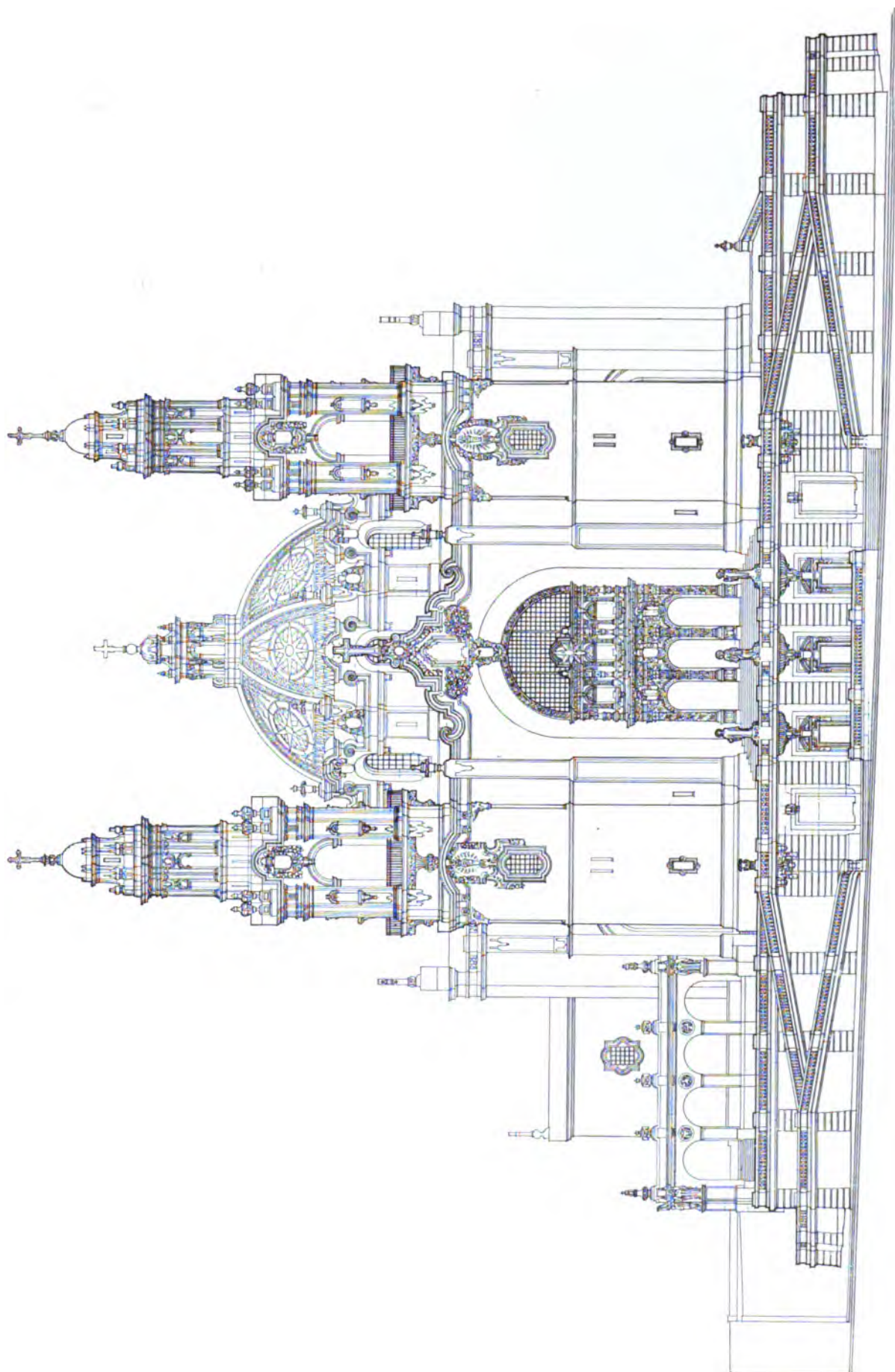
◆ TRANSVERSE SECTION LOOKING TOWARD ARK ◆  
SCALE 1/4" = 1 FOOT

SECTION

JEWISH SYNAGOGUE, BOSTON, MASS.  
C. H. BLACKALL, Architect, Boston



SAINT LEO'S CHURCH, LEOMINSTER, MASS.  
 MAGINNIS, WALSH & SULLIVAN, Architects, Boston



DIOCESE OF MONTEREY AND LOS ANGELES ·  
RIGHT REV. THOMAS J. CONATY D. D. BISHOP ·  
**CATHEDRAL OF ST VIBIANA** ·  
LOS ANGELES CALIFORNIA ·  
MACINNIS WALSH AND SULLIVAN ARCHITECTS BOSTON AND LOS ANGELES ·





THREE COUNTRY HOUSES  
By WILSON EYRE, Architect, Philadelphia



BORIE BANKING HOUSE, PHILADELPHIA  
WILSON EYRE, JR., Philadelphia



DINING ROOM, GEORGIAN PERIOD  
F. HOPKINSON EVANS, Philadelphia



"IN THE TEMPLE," COMPOSITION  
HUGER ELLIOTT, Philadelphia



DOORWAY TO DR. GEO. H. CAMERON'S HOUSE, GERMANTOWN, PENN.  
ALBERT KELSEY, Architect, Philadelphia



DESIGN FOR BRIDGE AT BELLE-ISLE PARK, DETROIT  
E. A. SCHILLING, Architect, Detroit

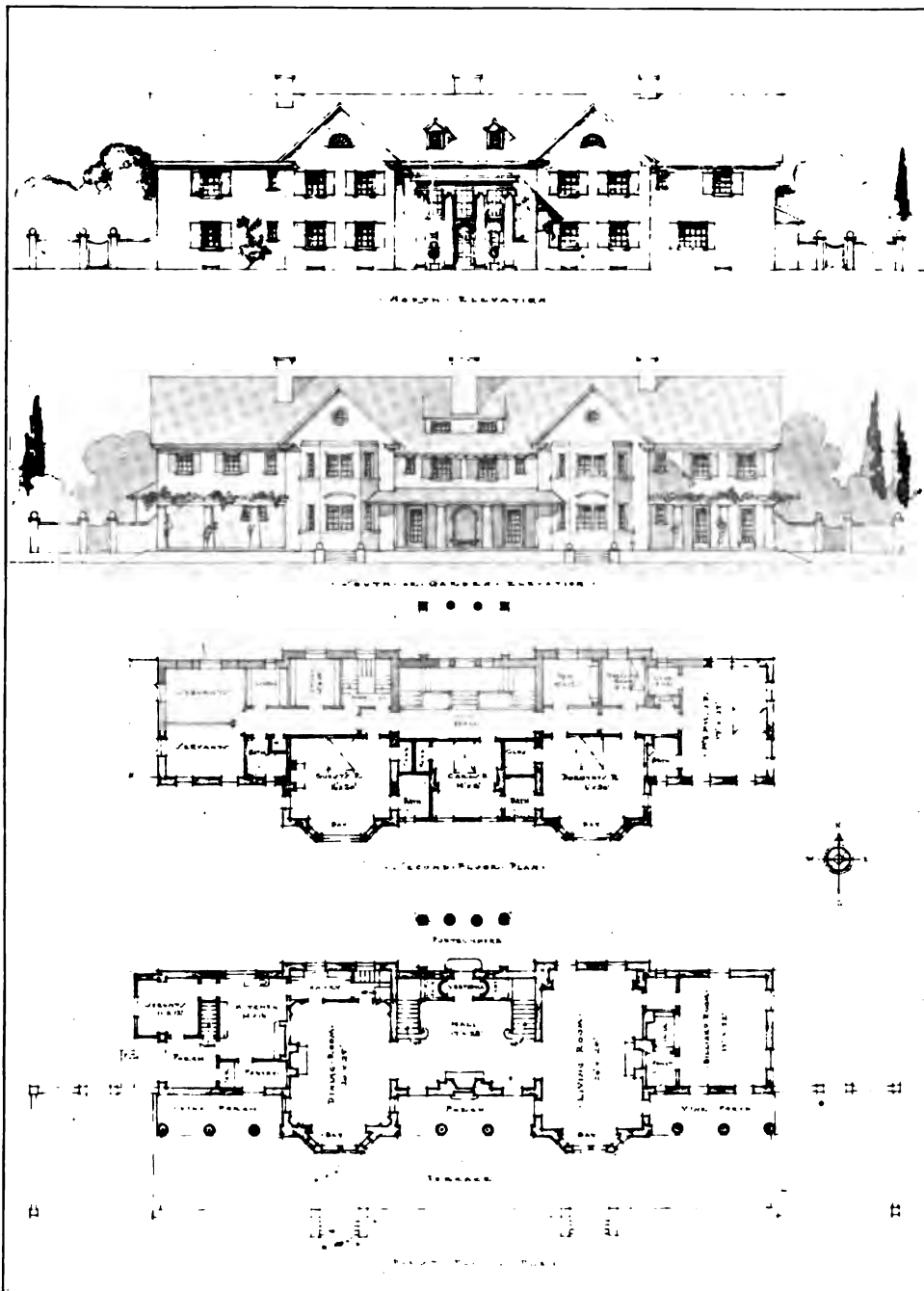


A RESIDENCE AT WASHINGTON D. C.  
MARSH & PETER, Architects, Washington





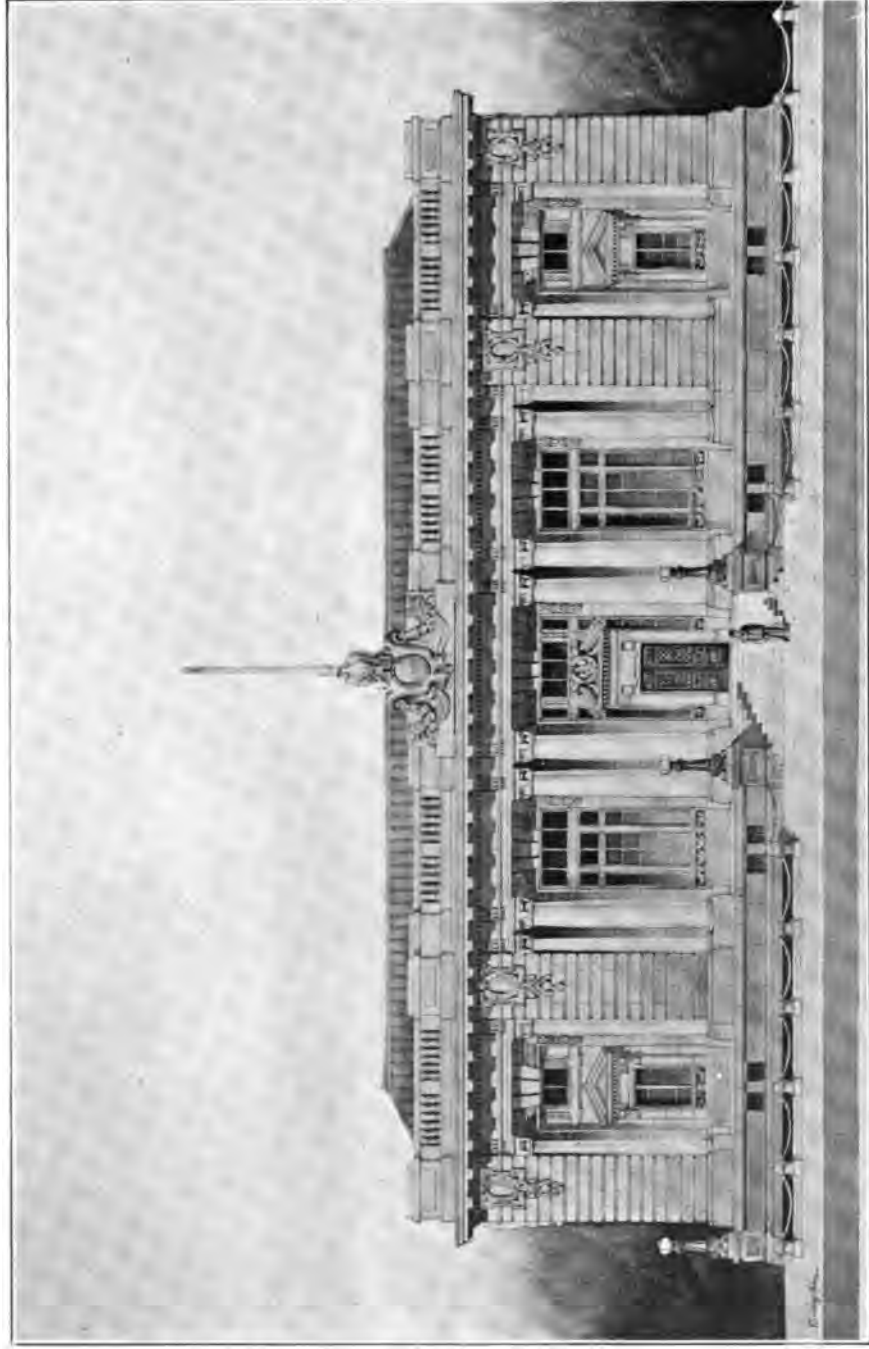
A RESIDENCE AT WASHINGTON, D. C.



STUDY FOR A COUNTRY HOUSE  
 PERCY ASH, Architect, Washington



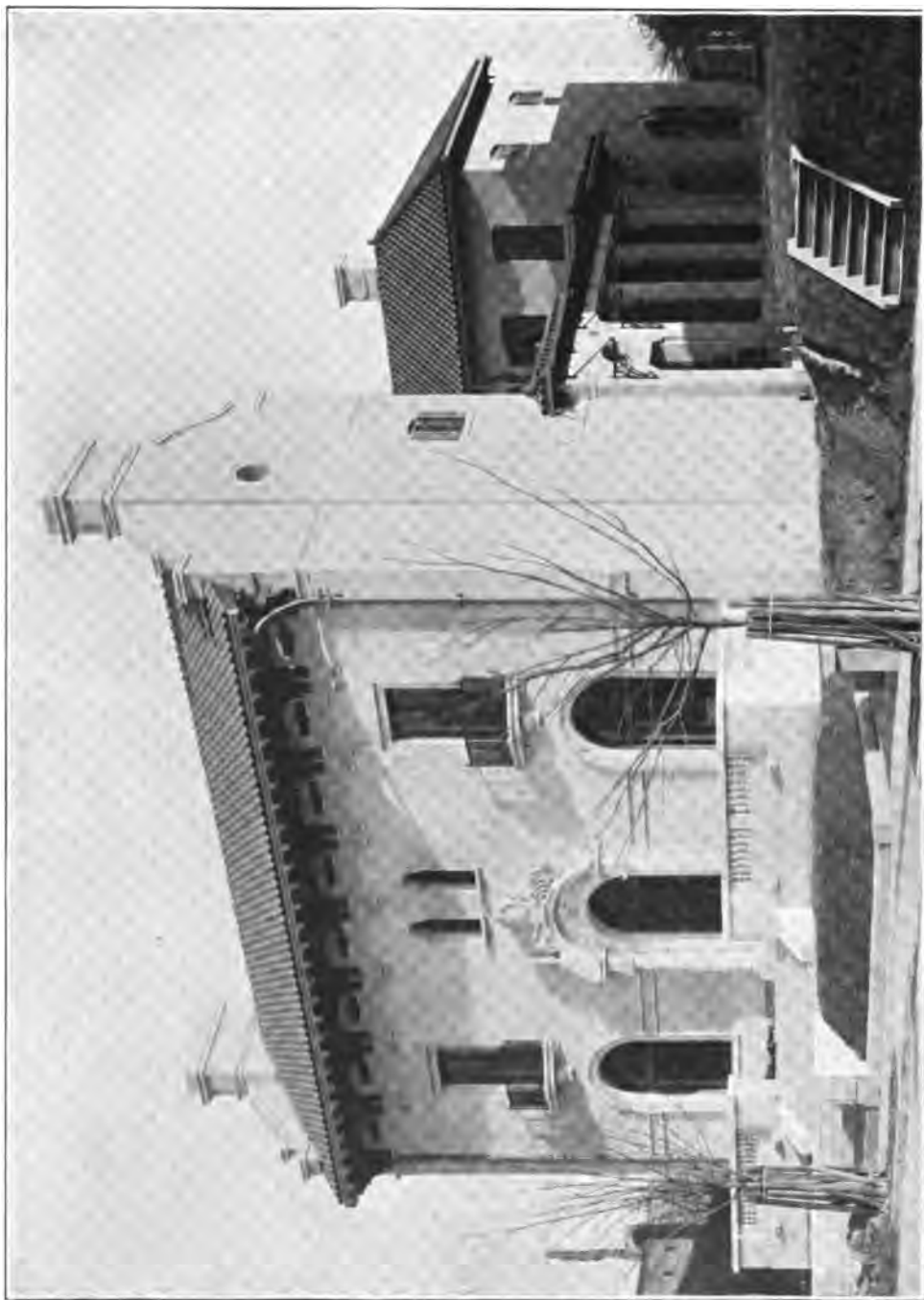
A RESIDENCE AT WASHINGTON, D. C.  
WADDY B. WOOD, Architect, Washington



DESIGN FOR U. S. POST OFFICE  
TOTTEN & ROGERS, Architects, Washington, D. C.



A RESIDENCE AT WASHINGTON, D. C.  
MARSH & PETER, Architects, Washington



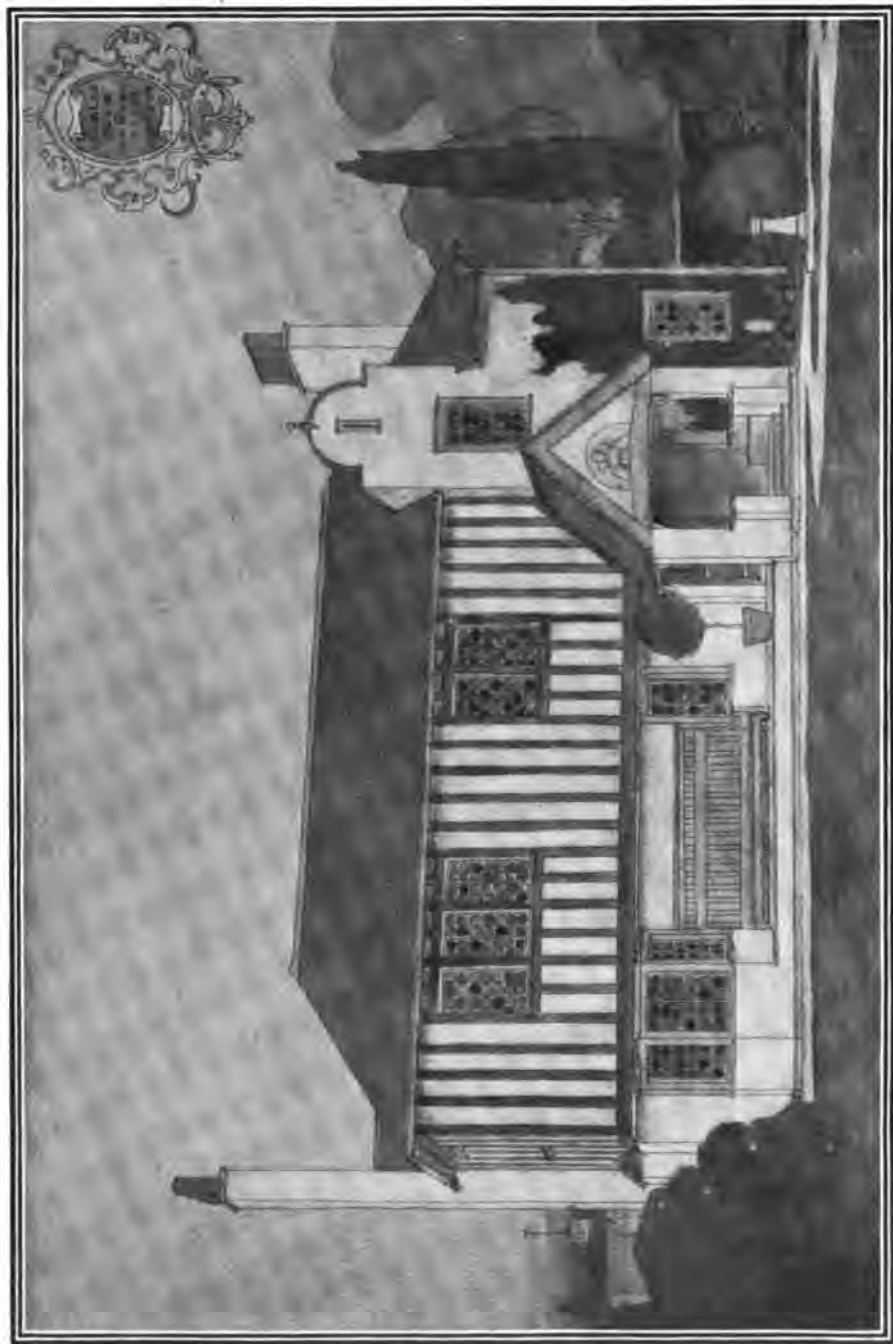
A RESIDENCE AT WASHINGTON, D. C.  
Wood, Donn & Deming, Architects, Washington



SKETCH FOR CHURCH IN PENNSYLVANIA  
NETTLETON & KAHN, Architects, Detroit



AN INTERIOR  
WILL BRADLEY, Designer

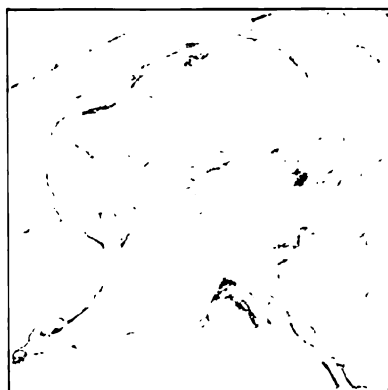


SKETCH FOR A HOUSE AT ROCHESTER, N. Y.  
CHARLES S. ELLIS and HARVEY ELLIS, Architects, Rochester, N. Y.





HOUSE FOR MR. PIERRE PURCELL  
CHARLES S. ELLIS and HARVEY ELLIS Architects, Rochester, N. Y.

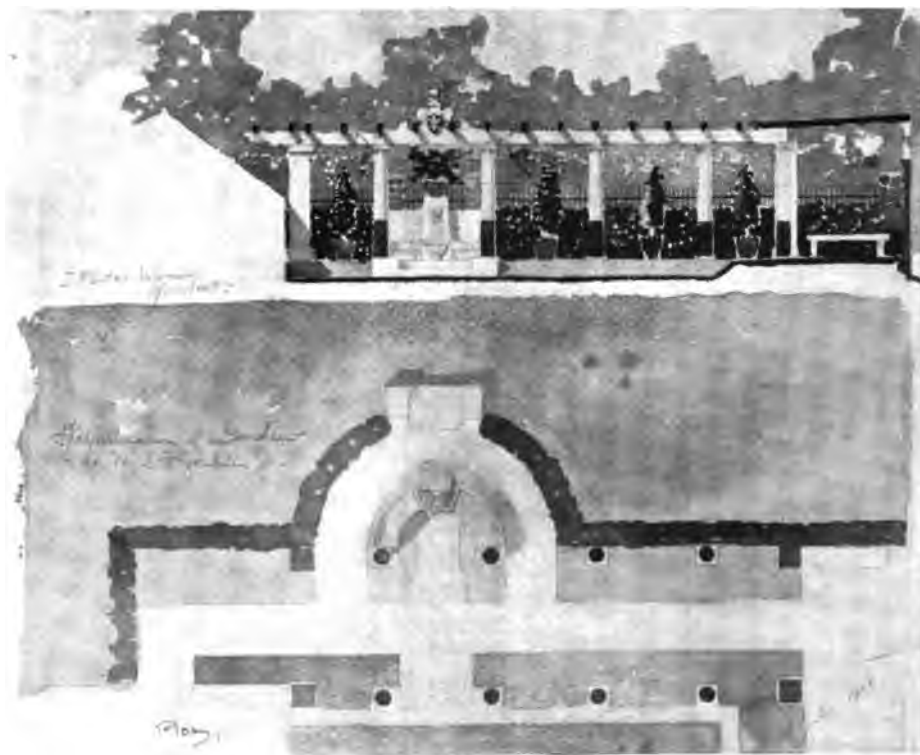


FRAGMENT FROM A DECORATION  
HARVEY ELLIS, Rochester, N. Y.



CHATEAUDUN

By J. BECKMAN. Loaned by J. Foster Warner, Rochester, N. Y.



GARDEN TERMINATION—FOR MRS. F. S. JENKINS, JR.  
J. FOSTER WARNER, Architect, Rochester, N. Y.



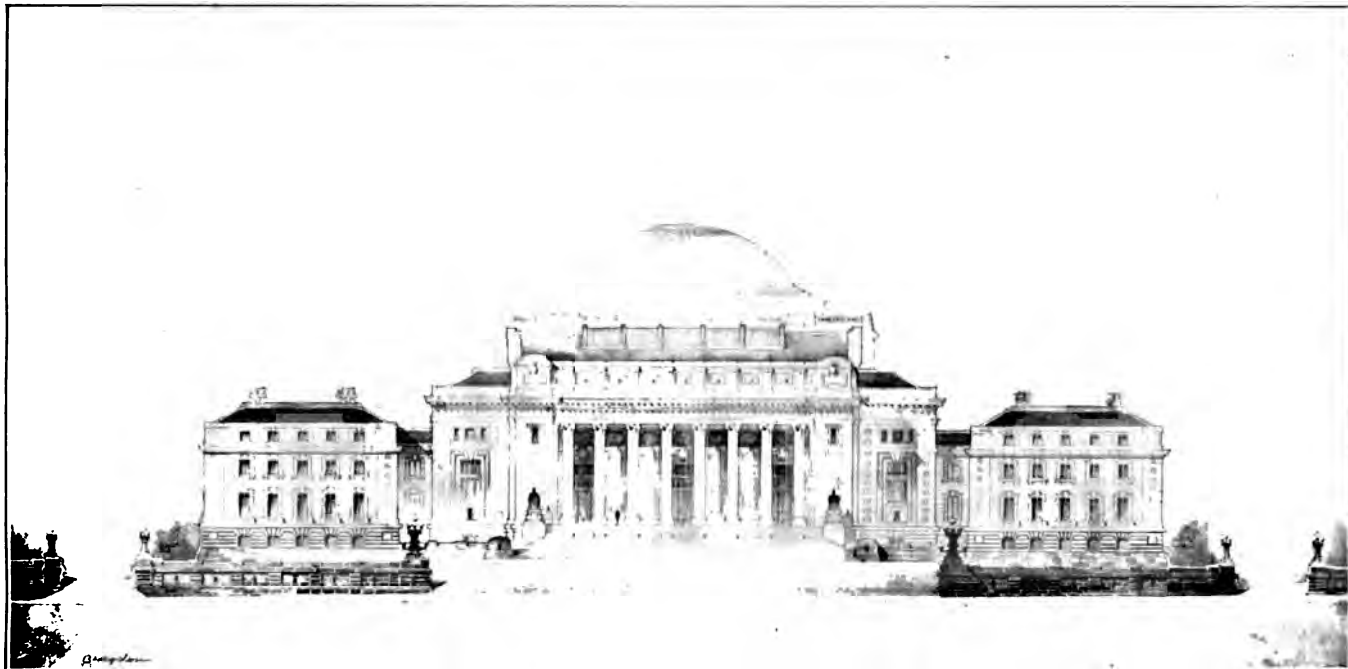
TITLE PAGE  
BIRCH BURDETTE LONG, New York City



DIAMOND BANK BUILDING, PITTSBURGH  
MACCLURE & SPAHR, Architects, Pittsburgh



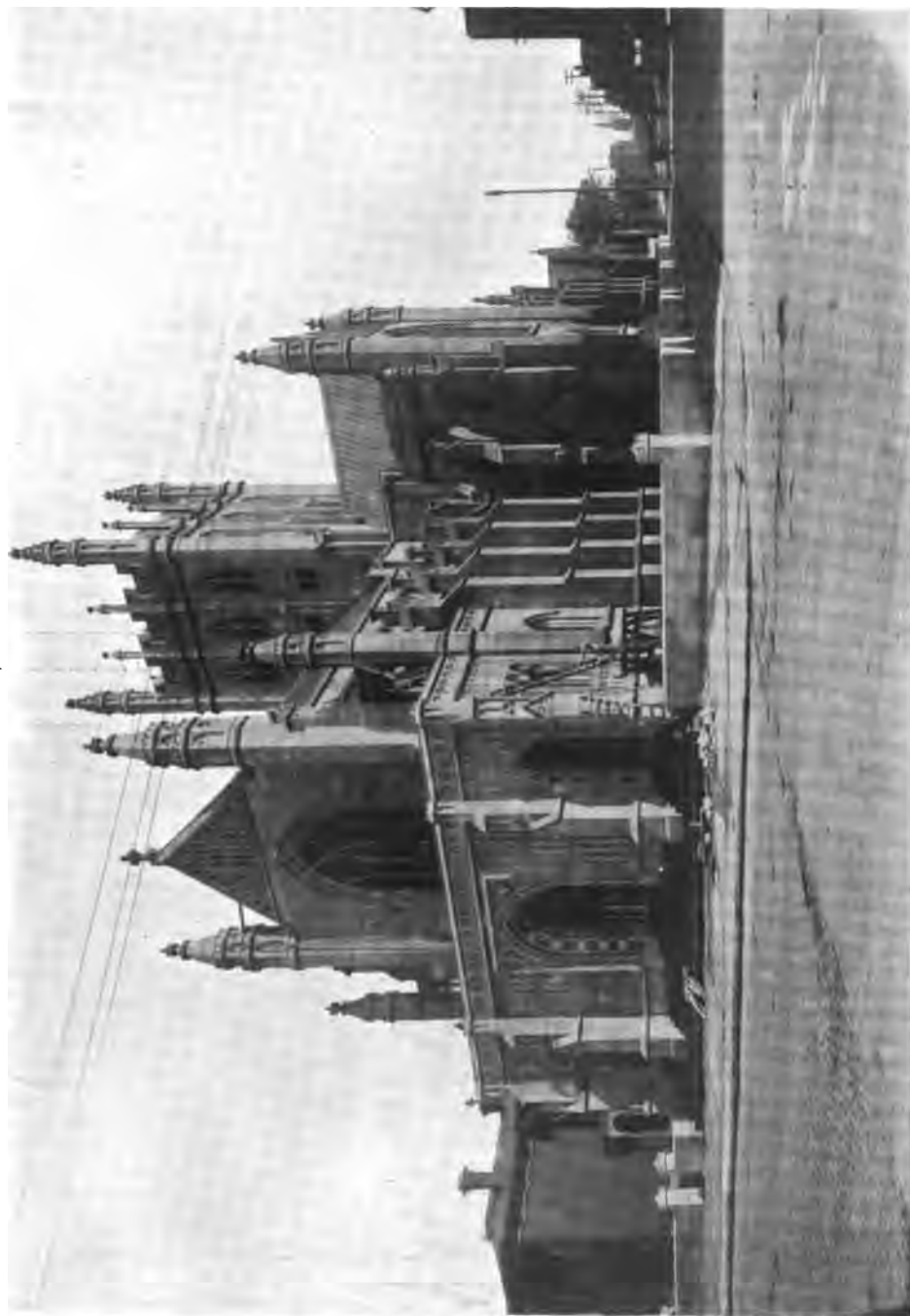
PENOBSCOT BUILDING, DETROIT, MICH.  
DONALDSON & MEIER, Architects, Detroit, Mich.



COMPETITIVE DESIGN, CARNEGIE TECHNICAL SCHOOL—ADMINISTRATION AND AUDITORIUM GROUP  
MACCLURE & SPAHR, Architects, Pittsburgh



WEIN STUBE  
A. W. CHITTENDON, Architect, Detroit, Mich.



TRINITY CATHEDRAL, CLEVELAND, OHIO  
C. H. SCHWEINFURTH, Cleveland, Ohio



OFFICE BUILDING  
ALBERT E. SKEEL, Cleveland



A COMMERCIAL BUILDING  
WATTERSON & SCHNEIDER, Architects, Cleveland, Ohio



A RESIDENCE  
WATTERSON & SCHNEIDER, Architects, Cleveland, Ohio



A SUMMER COTTAGE  
WM. A. BOHNARD, Architect, Cleveland, Ohio



INTERIOR SUMMER COTTAGE  
WM. A. BOHNARD, Architect, Cleveland, Ohio





**A RESIDENCE AT CLEVELAND**  
ALBERT E. SKEEL, Architect, Cleveland, Ohio



**STORE BUILDING**  
ALBERT E. SKEEL, Architect, Cleveland, Ohio



ALLEGORICAL CORBELS IN STONE  
 C. F. SCHWEINFURTH, Architect, Cleveland, Ohio  
 S. C. GLADWIN, Sculptor

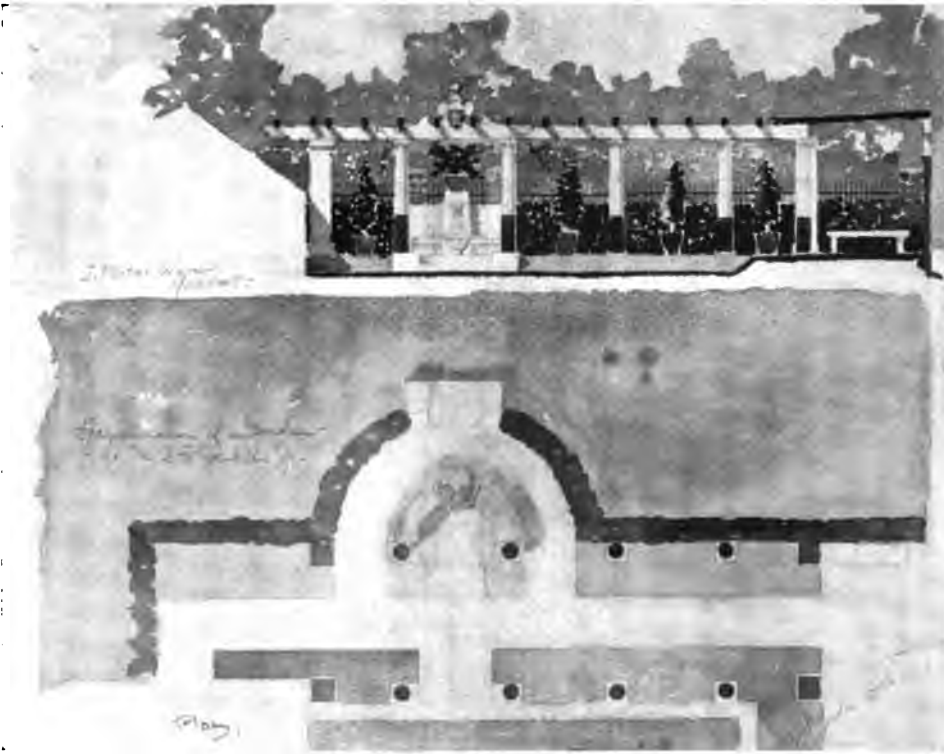


A PERGOLA. ENGLEWOOD, NEW JERSEY  
CHARLES W. LEAVITT, JR., Architect



CHATEAUDUN

By J. BEECKMAN. Loaned by J. Foster Warner, Rochester, N. Y.



GARDEN TERMINATION—FOR MRS. F. S. JENKINS, JR.  
J. FOSTER WARNER, Architect, Rochester, N. Y.



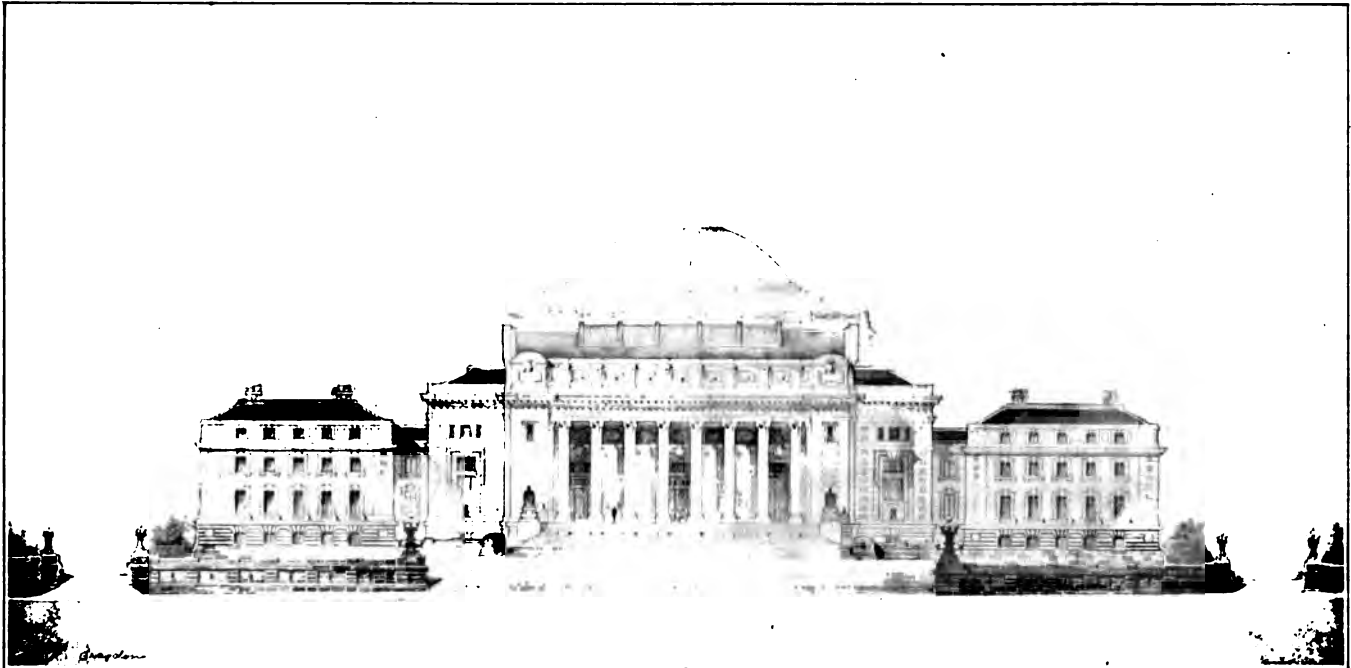
TITLE PAGE  
BIRCH BURDETTE LONG, New York City



DIAMOND BANK BUILDING, PITTSBURGH  
MACCLURE & SPAHR, Architects, Pittsburgh



PENOBSCOT BUILDING, DETROIT, MICH.  
DONALDSON & MEIER, Architects, Detroit, Mich.



COMPETITIVE DESIGN. CARNEGIE TECHNICAL SCHOOL—ADMINISTRATION AND AUDITORIUM GROUP  
MACCLURE & SPAHR, Architects, Pittsburgh



WEIN STUBE  
A. W. CHITTENDON, Architect, Detroit, Mich.





LYOF TOLSTOI  
JULIA M. BRACKEN, Sculptor, Chicago, Ill.

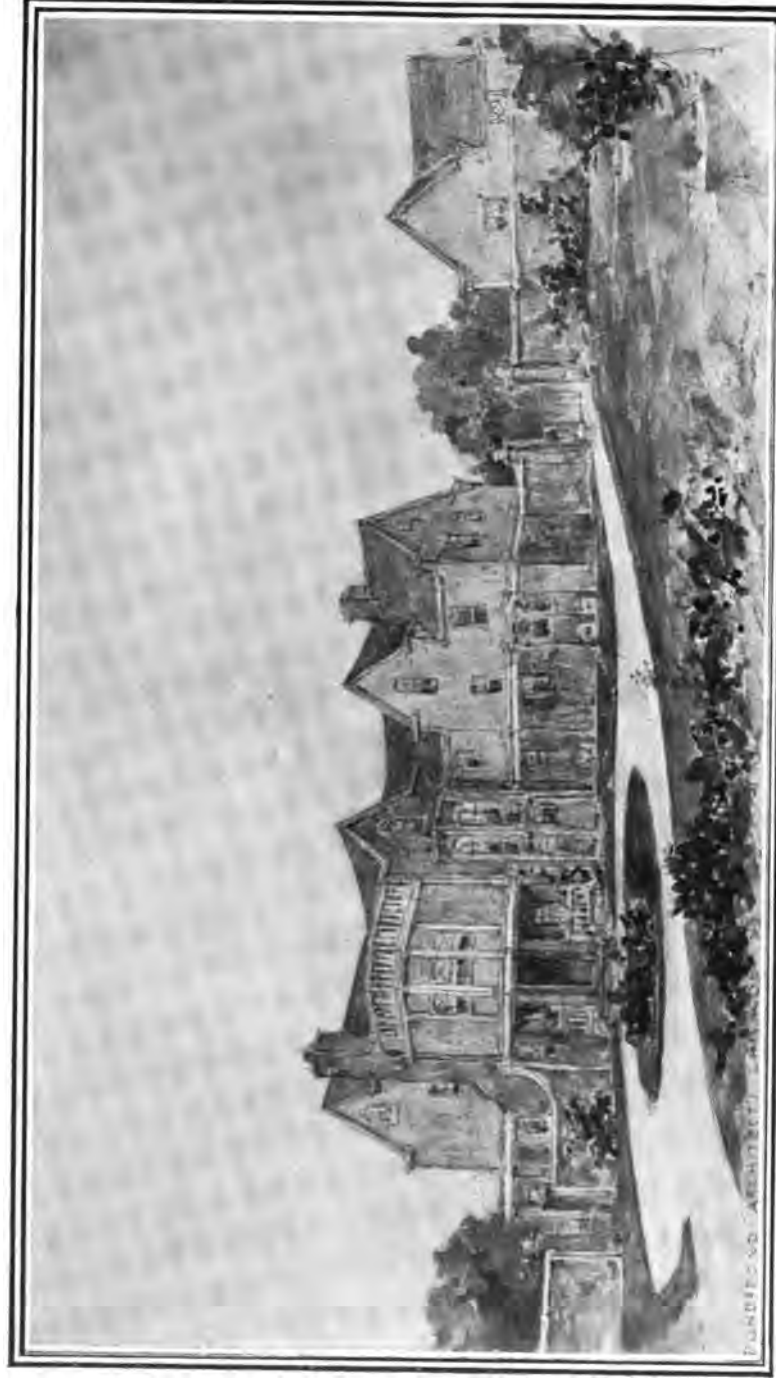




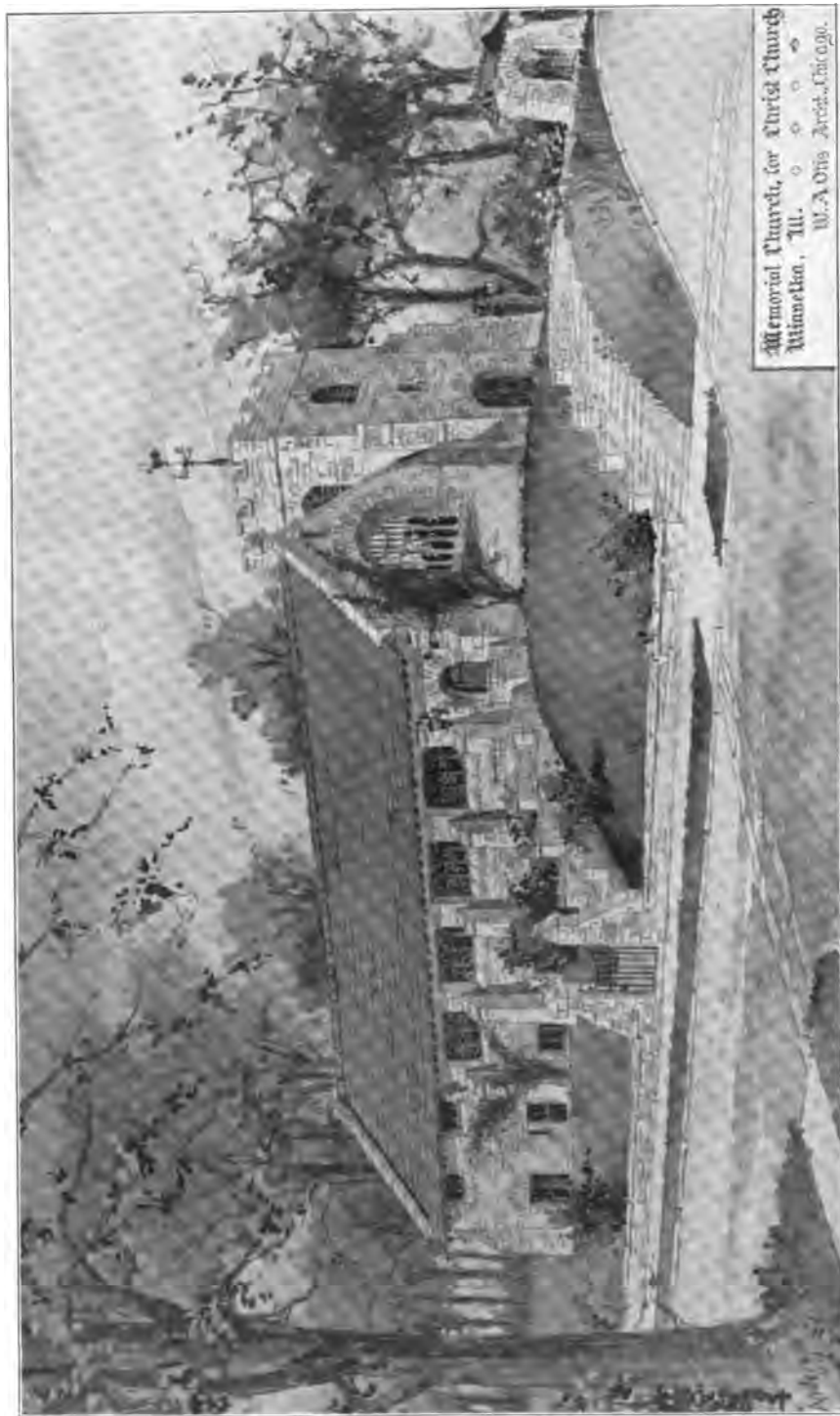
AN OVER MANTEL  
JULIA M. BRACKEN, Sculptor, Chicago, Ill.



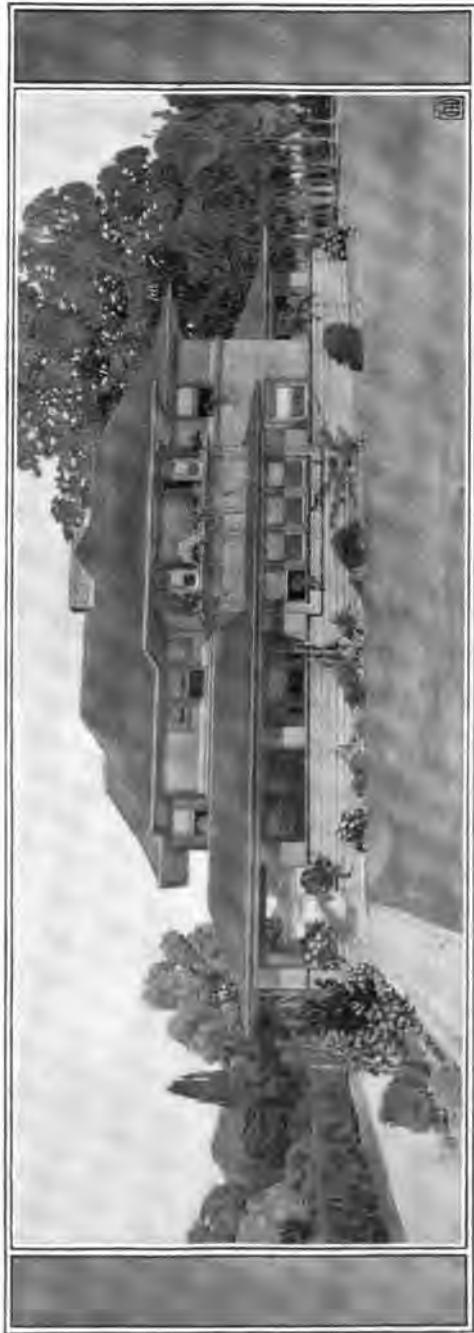
A TOURNAMENT IN THE MIDDLE AGES—FRIEZE IN GYMNASIUM, UNIVERSITY OF CHICAGO  
FREDERIC CLAY BARTLETT, Chicago



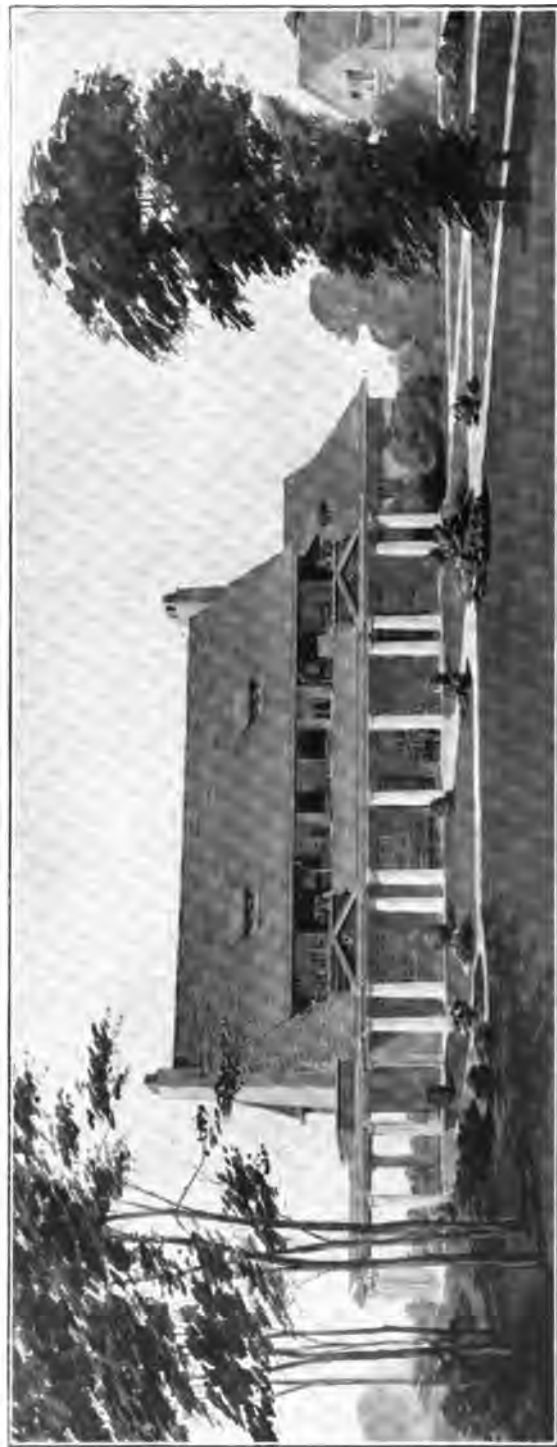
SKETCH FOR A COUNTRY HOUSE  
POND & POND, Architects, Chicago



CHRIST EPISCOPAL CHURCH, WINNETKA, ILL.  
W. A. OTIS, ARCHITECT, CHICAGO



A HOUSE AT HIGHLAND PARK, ILL.  
HUGH M. G. GARDEN, Architect, Chicago



COUNTRY HOUSE FOR F. S. MUNRO, HIGHLAND PARK, ILL.  
P. J. WEBER, Architect, Chicago



ENTRANCE TO THEATRE, RAVINIA PARK



ENTRANCE TO RAVINIA PARK  
P. J. WEBER, Architect, Chicago



CONCERT PAVILLION, RAVINIA PARK  
P. J. WEBER, Architect, Chicago

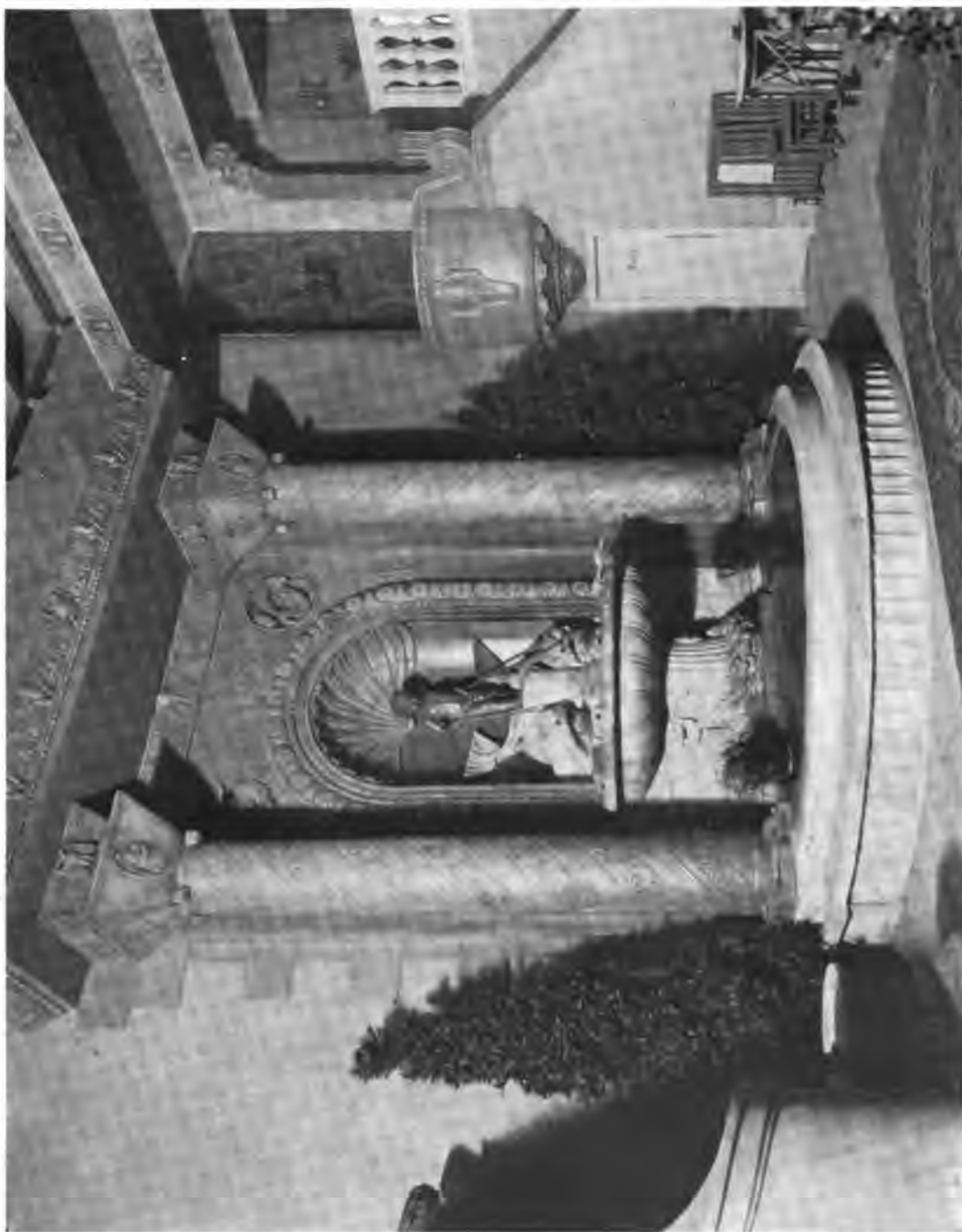


U. S. POST OFFICE, BATTLE CREEK, MICH.  
ALBERT KAHN and ERNEST WILBY, Architects, Detroit, Mich.



A RESIDENCE AT LAKE FOREST  
ARTHUR HEUN, Architect, Chicago





INTERIOR OF COURT, HOFBRAU RESTAURANT  
RICHARD E. SCHMIDT, Architect, Chicago





EXTERIOR. HOFBRAU RESTAURANT



INTERIOR OF COURT, HOFBRAU RESTAURANT  
RICHARD E. SCHMIDT, Architect, Chicago



RESIDENCE AT WINNETKA  
ROBERT C. SPENCER, JR., Architect, Chicago, Ill.



ENTRANCE DETAIL  
ROBERT C. SPENCER, JR., Architect, Chicago, Ill.



HOUSE AT CANTON, ILL.  
ROBERT C. SPENCER, JR., Architect, Chicago, Ill.



TELEPHONE EXCHANGE, CHICAGO  
POND & POND, Architects, Chicago, Ill.



RESIDENCE AT KENOSHA, WIS.  
POND & POND, Architects, Chicago, Ill.



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MATERNITY  
F. D. MILLET, New York City



TWO RESIDENCES AT KANKAKEE, ILL.  
FRANK LLOYD WRIGHT, Architect, Chicago



RESIDENCE INTERIOR  
FRANK LLOYD WRIGHT, Architect, Chicago



SUMMER COTTAGE  
P. J. WEBER, Architect, Chicago



BACCHANALIAN HEADS IN MARBLE. MAJESTIC BAR, CHICAGO, ILL.  
A. L. VAN DEN BERGHEN. Sculptor, Chicago  
RICHARD E. SCHMIDT, Architect





LIBRARY AT BATTLE CREEK, MICH.



INTERIOR



ENTRANCE

jos. C. LLEWELLYN, Architect. Chicago



A COUNTRY HOUSE  
HOWARD V. D. SHAW, Architect. Chicago



A RESIDENCE  
HOWARD V. D. SHAW, Architect, Chicago



A RESIDENCE  
D. H. PERKINS, Architect, Chicago



A RESIDENCE  
PERKINS & HAMILTON, Architects, Chicago



GYMNASIUM—MORGAN PARK ACADEMY  
D. H. PERKINS, Architect, Chicago



THE "GARGOYLE" RESTAURANT  
FERRY & CLAS, Architects, Milwaukee, Wis.



RATHSKELLER IN THE "GARGOYLE"  
 FERRY & CLAS, Architects, Milwaukee, Wis.



MAIN DINING ROOM IN THE "GARGOYLE"  
 FERRY & CLAS, Architects Milwaukee, Wis.



RESIDENCE AT MILWAUKEE, WIS.  
A. C. ESCHWEILER, Architect, Milwaukee, Wis.



A BUNGALOW  
A. C. ESCHWEILER, Architect, Milwaukee, Wis.



ENTRANCE TO MILWAUKEE RESIDENCE  
A. C. ESCHWEILER, Architect, Milwaukee, Wis.





OFFICE BUILDING, MINNEAPOLIS, MINNESOTA  
KEES & COLBURN, Architects, Minneapolis, Minnesota



ADVANCE THRESHER COMPANY WAREHOUSE  
KEES & COLBURN, Architects, Minneapolis, Minnesota



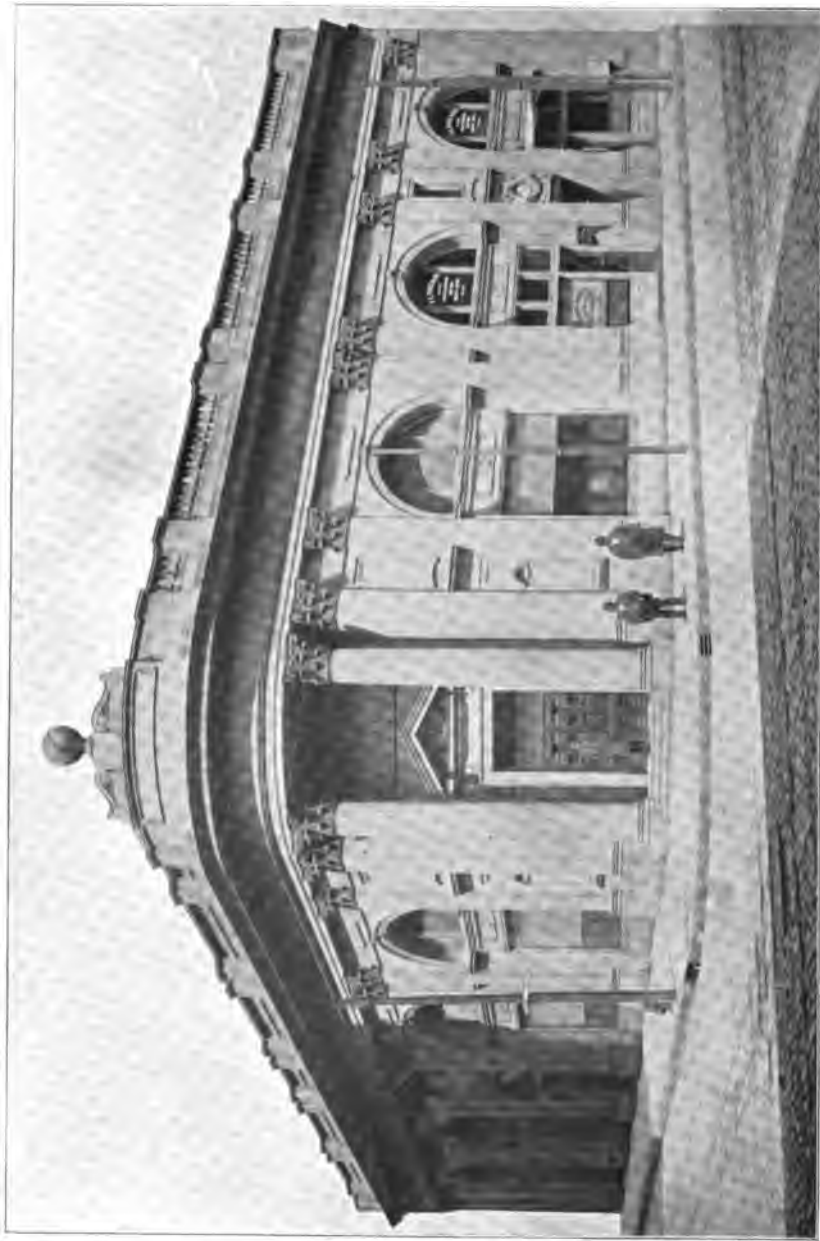
ST. MARY'S CHAPEL, ST. PAUL  
CLARENCE H. JOHNSTON, Architect, St. Paul, Minnesota



ENTRANCE TO ADMINISTRATION BUILDING, WASHINGTON UNIVERSITY, ST. LOUIS, MO.  
COPE & STEWARDSON, Architects



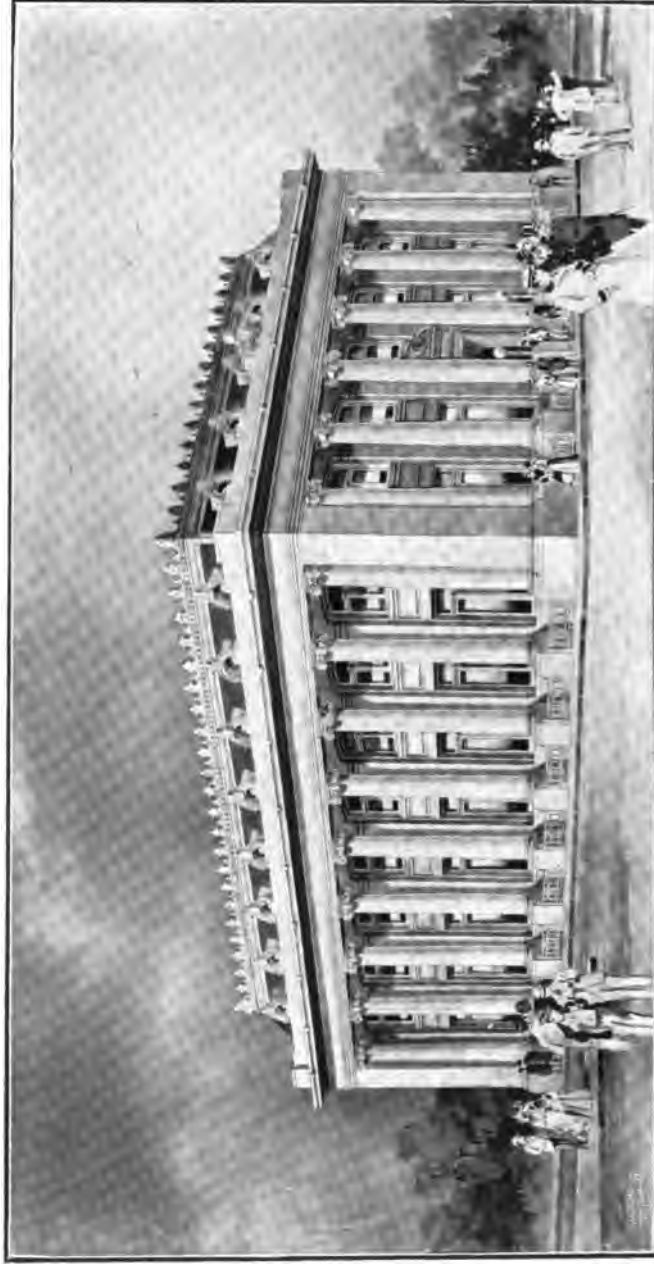
RESIDENCE OF EDWARDS WHITTAKER, WESTMORELAND PLACE, SAINT LOUIS  
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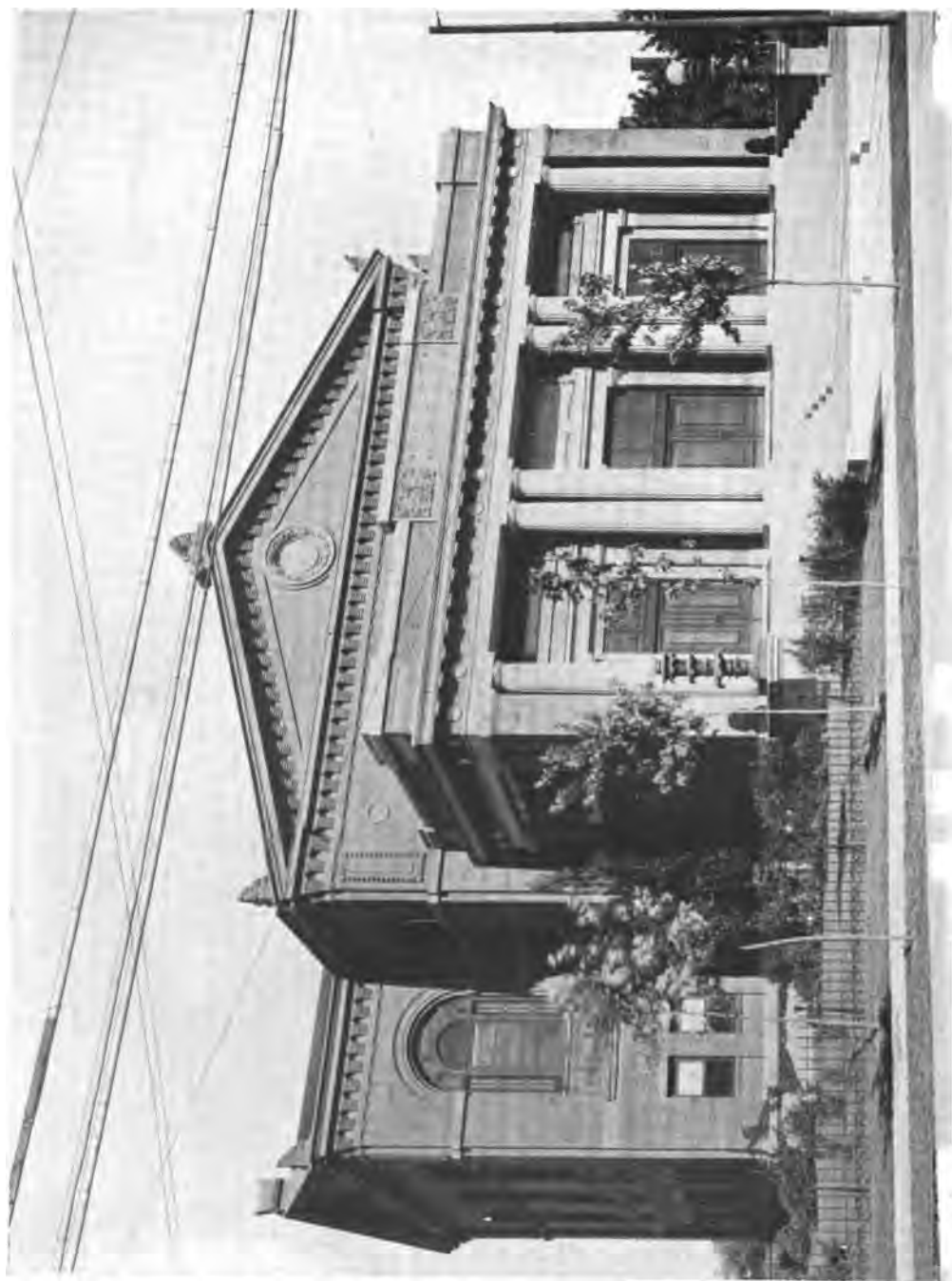
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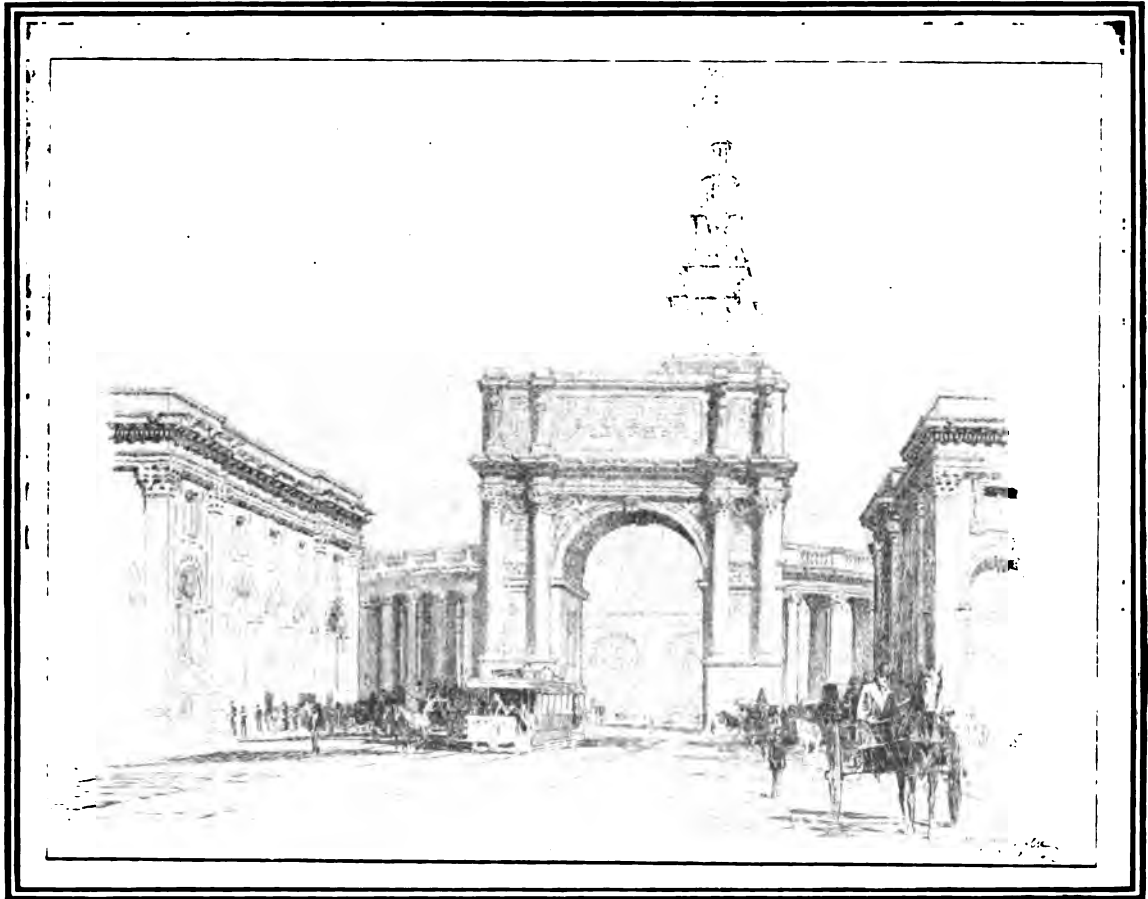
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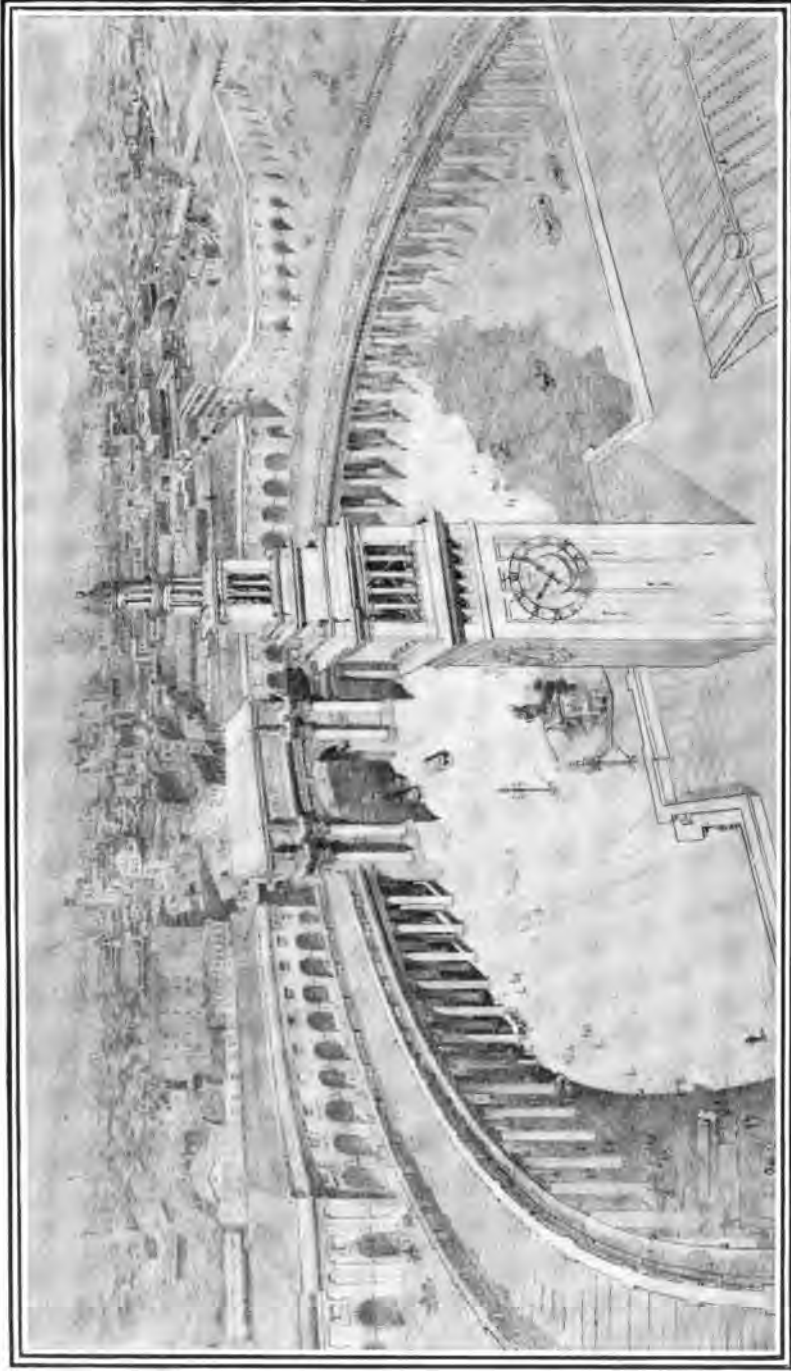
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Plate B 33

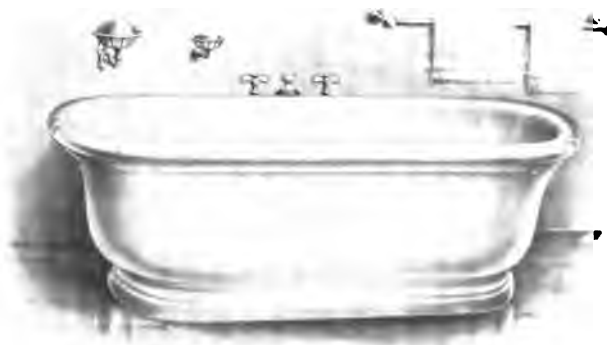


Plate B 410

In the above illustrations we show two of our high grade Porcelain bath room fixtures. We manufacture Porcelain plumbing goods of all kinds, including Bath Tubs, Lavatories, Kitchen Sinks, Laundry Tubs, Slop Sinks, Urinal Stalls, etc., also Vitreous China Lavatories.

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The results of their work are  
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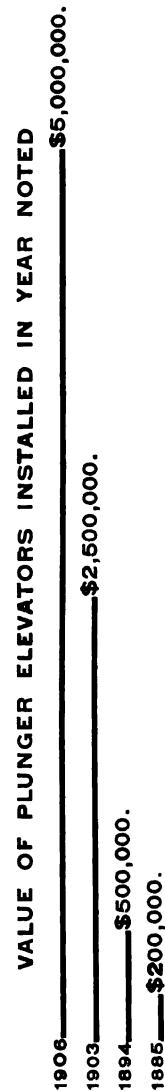
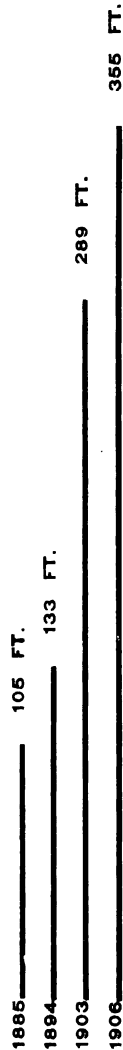
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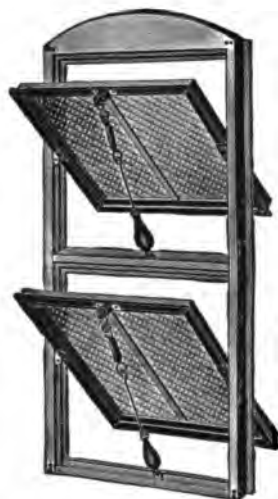
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**TO** be used on the finest interior woodwork, where durability and beauty of finish is desired. Very pale and elastic. Takes a high polish. Dries to rub in three to four days.

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**A** pigment first coater, of the highest quality. It contains a transparent mineral pigment, which in combination with a hard gum varnish, seals up the pores of the wood completely. Does not turn white from moisture. Sands smooth and holds the varnish perfectly. Dries hard in 24 hours.

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(M. P. Special Spar)  
Varnish

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Per Gallon \$3.50

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EVERY one and five gallon can of Glidden's Architectural Finishes has, suspended from the seal of the can, a metal coupon. This coupon designates the quality and quantity of Varnish contained in the can

One gallon of Varnish covers 600 square feet of surface, one coat.



Easy to determine how many coupons the Contractor should turn in. He must have them, or he has not used the goods, or else has adulterated them by thinning.

The Contractor will co-operate with us. He is protected against those who figure too low and depend on substitution and adulteration.

"See Specification Form on last page"

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**GLIDDEN'S**  
Green Label  
**ARCHITECTURAL**  
VARNISHES  
WITH COUPON PROTECTION


Glidden's  
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Preservative Finish

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We will furnish a sample on wood of the above finish at your request. Specification covering the different methods of application printed on the back of each sample.

**Adopt the Coupon Checking System and embody in your specifications the following clause:**

"At the completion of the work, and before final estimate will be issued, the contractor shall furnish to the Architect, the metal coupons, which are contained in each can of the varnish specified, as proof that the goods specified were used, the quantity to be computed on the basis of one gallon of varnish covering 600 square feet of surface, one coat, as a minimum amount. The materials must be used as they come from the original cans, with no addition of any other ingredients

**The Glidden Varnish Co.,**  
Cleveland, O.



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with Rosin, will wear for not  
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replaced at our expense

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in writing over our official signature.  
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**The Guarantee is good.**

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# *The Trenton Potteries Company*

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# *The Trenton Potteries Company*



**W**E are the largest manufacturers of Sanitary Pottery in the world—our works in Trenton, New Jersey, consisting of six complete potteries.

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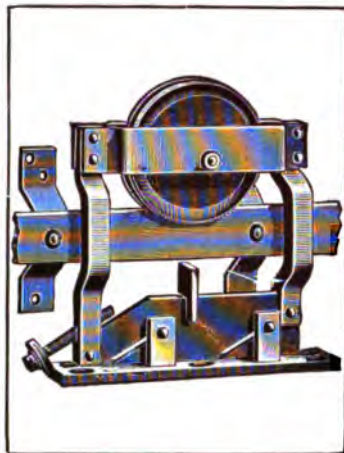
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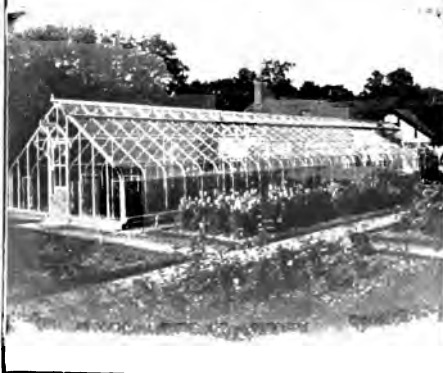
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